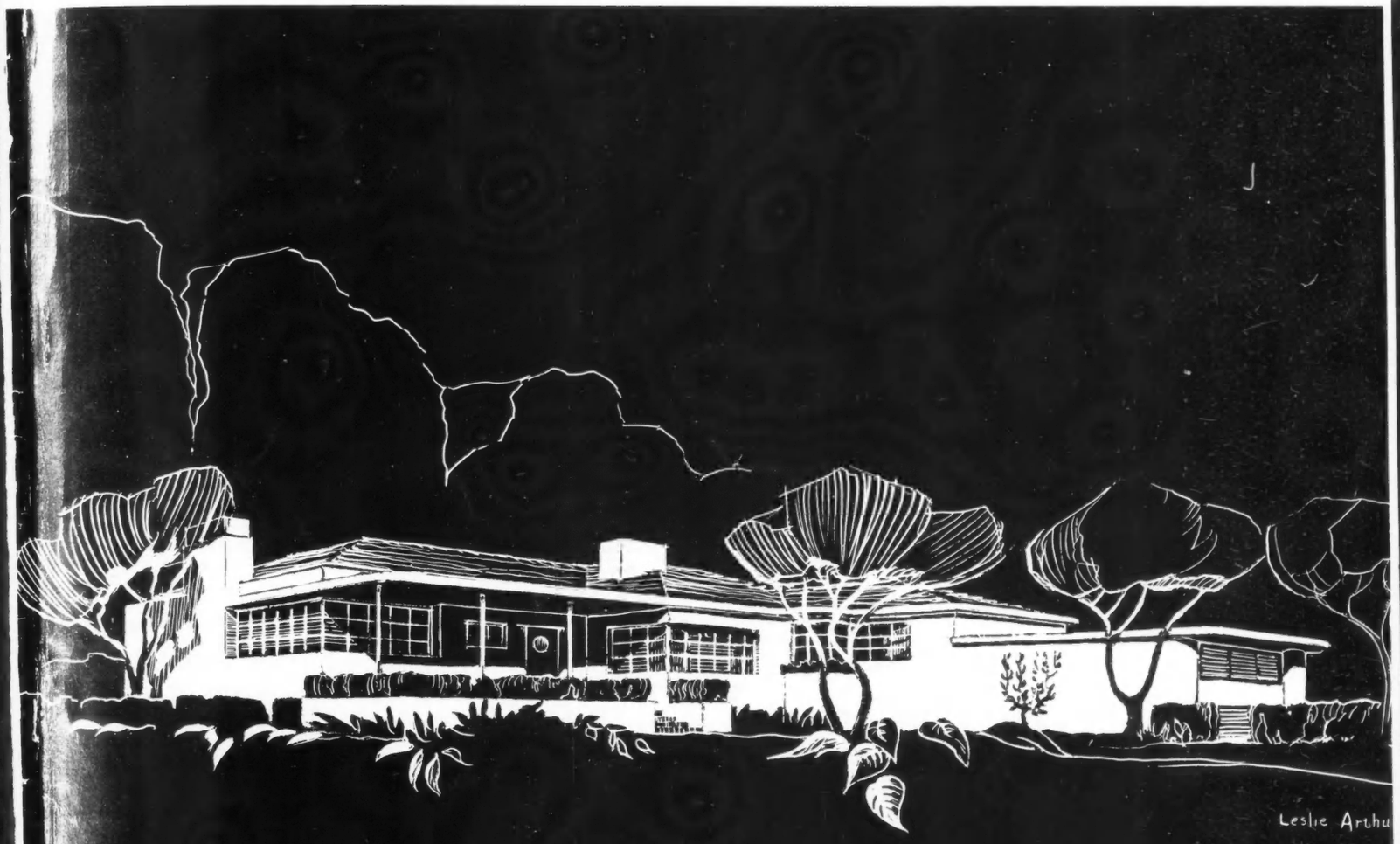
CALIFORNIA ARTS & ARCHITECTURE



THE HOUSE OF NEW IDEAS

H. ROY KELLEY, ARCHITECT

(See Pages 15-16-17)

APRIL, 1936

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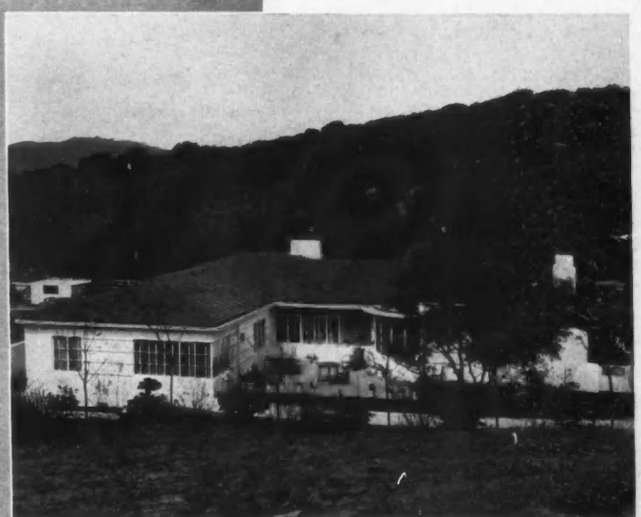
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Editorial

THE BANKER SPEAKS

LAST month, in San Francisco, the Bohemian Club honored Mr. William H. Crocker with a dinner in celebration of the fiftieth anniversary of his membership in the club. From Seattle came Bill Boeing, from Los Angeles came Bill Garland, and from New York came Nicholas Murray Butler. The polished and scholarly Dr. Butler came to preside as toastmaster. As Dr. Butler ended his short talks, each an oratorical gem, most of us became a little embarrassed when we realized that Mr. Crocker would be the last speaker. Few men live who can follow Nicholas Murray Butler on a program of after dinner speaking without giving the feeling of anticlimax. Mr. Crocker was the surprise of surprises. He spoke in a quiet, sincere and simple manner. He touched upon incidents that were dear to everyone present. He brought tears to the eyes of many and laughter to the hearts of every man present. It was a rare treat and he sat down *the* speaker of the evening.

After it was all over I saw Bob Newell talking with an economist of reputation. Later I asked Bob what new information he was supplying to the prominent economist. "Well," he said, "if you want to know, I have been telling him something and he thinks I am right." Then he sat down and told it to me, and I agreed that they were both right. So I asked Bob to write it all out that it might find type in a worthy journal, and here it is.

In placing responsibility for the 1929 break almost everything has been mentioned except the thing that did the damage.

In our income tax law you will find the little joker. It is the requirement that forces you to declare *as income* profits realized either in transactions, in securities, or real estate. Possibly once in a lifetime a man has a chance to put over a "big deal." Maybe some new company becomes unusually successful, or a city lot rises through unexpected developments to many times its original purchase price.

If you are the lucky man, and consider selling, the first consideration is that the *profit* on the whole deal is taxed in the year you sell. Your regular income may be $5000.00 per year, but this year you are forced to declare it at say $105,000 and the Government collects $32,000.00.

Practically all the people in the market in 1929 were confronted with this problem in varying degrees. The line of reasoning I heard many times ran something like this—"Well, I'd have to pay 40% or 50% of the profit in income tax. Certainly the stock cannot go down to 50% of its present market price: I can't afford to sell." The result was that the owner lost all his profit in the subsequent depression, the Government got no tax, and what is more important the cash involved in the transaction was "frozen" and did not circulate for 5 or 6 years.

The more people refused to sell, the scarcer stocks became and others who wanted to buy had to bid higher and higher until the whole structure collapsed.

If that kind of tax on "capital gains" were repealed we would have several important benefits.

1st. Stocks would be sold more readily on the way up and the market would not be forced as high, because the higher it goes the more the tax and the less likely the holder is to sell.

2nd. If the profit were realized without tax obligation, probably 25% or 50% of the proceeds would be spent in some form of purchase, such as a new house, furniture, clothes, jewelry, automobile, boat, etc., and the balance placed in some conservative form of investment; bonds; insurance, preferred stocks, etc.

3rd. The expenditures would start *money into circulation* and the Government would get its taxes from the result of those expenditures, each of which would stimulate industry and put people to work. It is the *velocity* with which money circulates that makes prosperity and jobs.

That same amount of money when taken by the Government for taxes is removed from such beneficial circulation to a great extent. The balance of the funds in question being invested in securities that produce income are the legitimate source of the sort of income that should be taxed. The tax should be collected on the income from a *capital investment* which (theoretically, at least) produces a regular annual return without further effort on the part of the investor.

With the market rise of the past eight months I am already hearing this same story from people who were fortunate enough and *brave* enough to buy when the outlook was uncertain. The situation is worse than in 1929 because the taxes are higher now than they were then.

With a much larger credit base, cheap money, and these higher taxes, we are, in my opinion, headed for another rise more hectic than in '29 and another depression worse than the one from which we are emerging. And all of this threatens because the Government imposes a tax which produces no revenue until a sale is made; the imposition of the tax prevents the sale and the market just naturally goes higher as stocks get scarcer, and worst of all *nobody* benefits.

Any statistician could work out the approximate totals of possible profits not realized in '29, and with a formula of 25% of such profits spent in goods and articles, the objects of perhaps life long desires and hopes now achieved, could show literally billions of dollars put to useful purposes. The resultant taxes could be fairly accurately estimated and would be much greater than under the present law; hundreds of thousands of people would be put to work, and possibly most important the next threatened market debacle would be avoided.

The apparent remedy would be to repeal that section of the income tax laws *or* to reduce the tax on capital gains to a *flat* 5% or 6%. The tax should not be large enough to stifle the desire to realize profits.

Incidentally, the British income tax plan places *no tax* on capital gains.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE FIESTA SEASON again brings the delightful Ramona Pageant, unexcelled as an outdoor play. The pageant is given in Ramona Bowl, about halfway between Hemit and San Jacinto and is sponsored by both communities. It is presented on three weekends, Saturday and Sunday afternoons, April 18-19, and 25-26, May 2-3. The pageantplay is derived from a dramatization by Virginia Calhoun of the novel by Helen Hunt Jackson and was first adapted to outdoor presentation by Garnet Holme. The legendary love of Ramona and Alessandro is the motif, while the whole is colored with Spanish and Mexican songs and dances. Jean Inness and Victor Jory assume the leading roles. Jose Arias and his Spanish Troubadors furnish the music in this thirteenth year of presentation. ... ...

GOLDEN JUBILEE is announced, May 1 to 5, at Corona, California. The five day program includes the historical pageant written by Mrs. Janet Williams Gould; reunion of Corona Pioneers' Association; rodeo sponsored by the American Legion post, and a celebration of Cinco de Mayo by the Spanish speaking residents of Riverside County.

FLOWER SHOWS are endeavoring to make up for the lateness and scarcity of the wild flowers, and Garden Tours are arranged at Hillsborough by the Garden Club; at Santa Barbara and Montecito by the Plans and Planting Branch of the Community Arts Association, and at Pasadena by the Girl Scouts, telephone Col. 7152.

CALIFORNIA SPRING GARDEN SHOW, Oakland, April 2-5; Laguna Beach Garden Club Flower Show, April 3-4, Laguna Beach Hotel; San Fernando Valley Flower Show in North Hollywood, April 24-26. The Bel-Air Garden Club includes rare cacti and succulents in the spring show, April 3-4-5. Garden Club of St. Francis Wood, San Francisco, meets on the last Monday of each month at the homes of members. The Community Garden Club of Wilmington sponsored the Wisteria Fete at Banning Park late in March. This Wisteria plant spreads over a large area and the bloom may be enjoyed throughout April.

WILD FLOWER FIELDS are late in developing in most sections, but the last half of April and May will bring color to the valleys and hills. The Wild Flower Festival of Kern County will be held late in the month if flowers respond to the late rains. The poppy fields of the Antelope Valley, west of Lancaster in the Del Sur area, and the flowers of Corona and Elsinor may be seen at their best after Easter. The pink and purple verbenas and the primroses may be traced on the desert sands, but not in the profusion of other years. Santa Maria, Santa Barbara sections and the Ojai Valley continue to provide acres of flowers in scattered areas.

SPRING FLOWER SHOW is held, April 11-12, at Corona, while Coronado offers the early flowers to visitors, April 18-19.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, provides an ever changing display of spring flowers throughout the many acres comprising the grounds. The exhibits in the various buildings are diversified, many additions increase the interest of visitors.

LOUIS ADAMIC closes, April 13, the series of lecture events, sponsored by the Modern Forum, Herman Lissauer, director, at the Philharmonic Auditorium, Los Angeles.

ALINE BARRETT GREENWOOD closes her Pasadena series of reviews, April 15, at the Shakespeare Club House. Miss Greenwood discusses world events, books and their authors, music and new plays.

ENGLISH FOLK DANCE GROUP, directed by Gene Gowing, meets each Monday evening at the Westridge School for Girls, 324 Madeline Drive, Pasadena. New members may enroll at any time, and guests may attend one meeting free of charge.

COLLECTING ANTIQUES. The fourth of a series of lessons on this subject will be given by Alice R. Rollins, 1617 N. McCadden Place, Hollywood, Tuesday, April 14th, at 1:30 p. m.

LEOPOLD STOKOWSKI AND THE PHILADELPHIA SYMPHONY ORCHESTRA

By MERLE ARMITAGE

LEOPOLD STOKOWSKI and the Philadelphia Orchestra have always been the most interesting "news" among all musicians and organizations. A new interest has been awakened in this conductor and his organization due to the fact that it is to play in California for the first time the latter part of April. This means that thousands of people who have become "fans" through recordings and the radio, will have an opportunity of seeing and hearing their favorite conductor and orchestra in action. Our country is fortunate in having a great many first class orchestras and conductors. It is interesting to speculate on what it is that sets Leopold Stokowski and his Philadelphia Orchestra apart and why this organization is so widely preferred. Also, why is it that the organization about which critics write superlatives, is also the orchestra which most people have taken to their hearts. There is, of course, no one thing, but a combination of things which is the answer. A great many orchestras are composed of groups of fine musicians and under great conductors. But, just as music in expressing men's thoughts and emotions begins where words leave off, so does the difference between the Philadelphians and the others begin where these facts leave off. The Philadelphia Orchestra is probably the finest symphonic band that has ever existed and its creation by Stokowski was the work of genius. Here we have an extraordinary group of highly individual performers cooperating under the leadership of a man who was born to direct and possessing imagination of a high order, and a spirit which prompted some inspired writer to call him "The man on Parnassus." There is an accord between Stokowski and his men which has enabled them to achieve new possibilities. His manner of rehearsing is unique. There are no consecutive hours of grinding, dulling repetition. Stokowski achieves his results indirectly. A player must be remarkably gifted and proficient to be in the orchestra in the first place, and Stokowski believes that this high type man can lose his enthusiasm through drudgery. A high military officer, hearing the Philadelphia Orchestra was amazed at the precision achieved and the manner in which the will of the conductor transformed over one hundred men into a plastic, responsive unit. "It was," he said, "the last word in discipline." Yet, those who have heard Stokowski's rehearsals, indeed the men of the orchestra itself, know that the old meaning of discipline does not apply in this instance. It begins with the selection of the personnel. It is not enough that each player be the finest performer on his instrument available, but he must possess to an unusual degree, a zest for his particular contribution to the whole. Therefore, his ambition to be the finest virtuoso parallels his ambition to make the Philadelphia Orchestra the greatest orchestra in which he can play. The orchestra has become therefore, a group of extremely gifted individuals given uncommonly free rein by a conductor who knows that the richness of the individual contribution can only make a gorgeous sum total. Someone has said that Stokowski and his men have realized to an unusual degree, the ideal of American democracy, where individualism given play within certain limits has provided a new meaning to the word "freedom." This does not mean however, that Stokowski does not make demands on his men. Disinterestedness or indifference is not tolerated for an instant. As for the playing of Stokowski's orchestra, its virtuosity simply beggars praise.

(Continued on Page 8)



Mr. Stokowski and Mr. Armitage

FESTIVAL OF THE ALLIED ARTS of Southern California opens May 4 and continues through May 29 at Los Angeles. There are contests in Music, Drama and Speech Arts, Art, Dance, Creative Writing, and California Historical Essays. Headquarters are 324 Chamber of Commerce Building, Los Angeles.

MIDWICK COUNTRY CLUB, Los Angeles, holds the amateur invitation golf tournament, the Scotch foursomes for the John S. Cravens trophy, April 23-26. The calendar of the Southern California Golf Association shows the Catalina Island invitation is held April 10 to 12. Southern California Amateur championship will be played weekends from May 2 to May 17, wth regional rounds followed by a windup tournament at San Diego Country Club.

HORSE SHOW and the Hunter Trials, April 18-19, at the Field Club, Palm Springs.

RANCHO SANTA ANA BOTANIC GARDEN in Santa Ana Canyon is planted with native flowers, shrubs and trees, giving the best natural habitat to each plant. Tours may be arranged by Garden Clubs or by groups of flower lovers through application to the administration office, Santa Ana, California. The property is a part of the Susanna Bixby Bryant estate.

JOHN H. BAKER, Executive Director of the National Association of Audubon Societies, speaks at the State Building, Exposition Park, Los Angeles, April 16. Members of the California Audubon Society, the Los Angeles and Pasadena Societies, the Southwest Bird Study Club, and the Nature Club, are all invited.

TENNIS TOURNAMENT, the Inter-Scholastic, is held as usual, April 23-24-25, at Ojai.

PHILATELIC EXHIBITION, Los Angeles, is held April 24-25-26, at the auditorium of the Swimming Stadium, Exposition Park. Forty-eight municipal stamp clubs will compete.

CONVENTION of Los Angeles District, California Federation of Women's Clubs, is held at Catalina Island, April 15-16-17.

KRISHNAMURTI speaks in Oak Grove, Ojai, California, Sunday morning, April 5, at eleven, and each Sunday at the same hour throughout April and May.

MAJOR ALLAN BROOKS, British Columbia war veteran and ornithologist, holds an exhibition of his paintings in Dabney Hall, California Institute of Technology, Pasadena, to April 14. Major Brooks ranks among the best of the zoological artists. He has illustrated a number of bird books and his work has appeared in the National Geographic Magazine. The Cooper Ornithological Club has elected him to honorable membership.

EVENTS at Bullock's, Los Angeles, include, April 2-11, display of dolls from play rooms of Jane Withers, and private collections. Opening April 6, at 2:30, and continuing at the same hour each Monday, Thursday and Friday during the month, a series of Travelogue lectures, illustrated by motion pictures. Original paintings of the 1935 outdoor poster designs are seen in the Interior Decorating Galleries until April 11. Mrs. Jack Vallely gives a book review, April 11, at 10:30 o'clock. Alice Grannis Botsford reviews drama, April 15, at 10:30. Dr. Bruce Gordon Kingsley presents symphonic interpretations, April 25, at 10:30.

BENEFIT FASHION REVIEW, Sponsored by Delta Gamma Phi Women's Sorority. At The Town House, Los Angeles, April 18th, 2 p.m. Arrangements by Mrs. Violet Beltrano.

EVENTS at J. W. Robinson Co., for April, include: April 10, 2 p.m., New Trends in Floral Accents for the Home of Today. Flower arrangement demonstration by Clare Cronenwett. Admission 50c. April 13, 2 p.m., Garden Lecture by Opal Scarborough with guest speaker, Jack Evans, talking on fuchsias. April 14, 2:30 p.m., artist program given by the Women Painters of the West. Lecture by Hilda VanZandt, "Through Europe With a Paintbox." Program by K. Ethel Hill. April 15 and 29, 10:30 a.m., Contract Bridge Lecture by Frances Flintom. April 18, 2 p.m., California Wildflower program honoring Frances Woods, whose 175 colored illustrations of wildflowers are exhibited in the auditorium during April. April 21, 2 p.m., Interior Decoration Lecture by Cuthbert Homan. April 22, 10:30 a.m., Contract Bridge Lecture. April 23, 2 p.m., Building of Boulder Dam. Lecture and motion pictures presented by R. A. Goodcell of Auto Club of So. Calif. April 25, 2 p.m., Children's Matinee — Child's drama, "The Foam Maiden" presented by Dolores Kellogg.

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MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, directed by Otto Klemperer, concludes the winter series of concerts this month at the Philharmonic Auditorium, Los Angeles. The regular pairs of the month are given Thursday evening and Friday matinee, April 16-17, featuring Brahm's Requiem. The Los Angeles Oratorio Society, under the direction of Richard Lert, composes the chorus. Two Young People's concerts, directed by Ernest Schelling, are presented Thursday and Friday matinees, April 23 at the Philharmonic Auditorium, Los Angeles, April 24, Civic Auditorium, Pasadena. April 25, Otto Klemperer conducts the final Saturday evening concert at Los Angeles. The last concert of the series at Royce Hall, University of California, is directed by Otto Klemperer, April 18.

THE ART COMMISSION of San Francisco has sponsored a series of concerts by the Symphony Orchestra, Pierre Monteux, conductor, at the Civic Auditorium throughout the season. The concluding event is presented April 14, with Albert Spalding, violinist, as soloist.

L. E. BEHYMER concludes an outstanding season of music with the presentation of Nino Martini, April 21, at the Philharmonic Auditorium, Los Angeles. Eleanor Steele, soprano, and Hall Clovis, tenor, are heard in an interesting program of songs, April 6.

LEOPOLD STOKOWSKI and the Philadelphio Orchestra is heard in Los Angeles, April 27 and 28, in the Merle Armitage series. In San Francisco, April 29-30-May 1.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, concludes the season, April 19, with a joint concert by Barrere, flutist, Salzedo, harpist, and Britt, callist. These concerts are given on Sunday evenings at the Community Playhouse, Pasadena.

CLAREMONT COLLEGES ARTIST COURSE offers a series of concerts at Bridges Auditorium on the campus during the college year. The final concerts are given by Albert Spalding, violinist, April 9; and by Nino Martini, tenor, April 24.

MUSIC SOCIETY of Carmel, California, announces the appearance of Myra Hess, English pianist, Saturday, April 11.

AFFILIATED TEACHER ORGANIZATIONS of Los Angeles sponsor a concert, April 14, by the Philharmonic Orchestra, directed by Otto Klemperer, High School Memorial Auditorium, Hollywood.

PETER CONLEY closes the series of presentations of artists at the Opera House, San Francisco, April 29, with a recital by Nino Martini, star of concert, stage and screen.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, provides monthly concerts at the Hotel Biltmore. The current event is the Barrere-Salzedo-Britt ensemble, April 24.

COMPINSKY TRIO is heard in eight concerts at the Pacific Institute of Music and Fine Arts, Los Angeles. On Sunday evenings, April 5, 19, May 3, 17; on Monday evenings, April 13, 27, May 11, 25. These events are arranged for the benefit of the Scholarship Fund.

ABAS STRING QUARTET presents the third of a series of concerts, April 14, University of Southern California, Los Angeles.

ZOELLNER STRING QUARTET presents an evening of chamber music, April 24, at the California Women's Club Auditorium, 2103 South Hobart, Los Angeles.

CHAMBER MUSIC SERIES of San Francisco, under the management of Carolyn Ware, brings the art of various groups to the Community Playhouse, 609 Sutter Street, each month. George Barrere, Carlos Salzedo, and Horace Britt, flutist, harpist and 'cellist are heard in concert, April 27.

ELMER WILSON CONCERT COURSE closes the winter season with the presentation of Nino Martini, tenor, April 23, at the Civic Auditorium, Pasadena.

UNIVERSITY OF CALIFORNIA SYMPHONY ORCHESTRA, Berkeley, under the direction of Albert Elkus, presents the third of a series of symphony concerts, April 19, on the University campus.

COMMUNITY OPERA ASSOCIATION of Riverside, California, directed by Marcella Craft, announces the production of "L'Elisir d'Amore" early in May.

COUNTRY CONCERT ASSOCIATION announces the appearance of Myra Hess, pianist, in March, at the High School Auditorium, Burlingame.

ARTIST MUSICIANS GUILD, INC., of Pasadena, presents guest artists and members of the Guild in well planned concerts at one of the hotels or at their own studio.

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent tax proposal at Washington has aroused widespread comment among business and financial executives throughout the country. It is agreed that the foremost thought was predicted on a political rather than an economic background, and follows the age old slogan of the practical politician in tax matters of "getting the largest amount of feathers with the fewest number of squawks."

When a corporation has to pay out practically all of its earnings in dividends it increases the income of the larger stockholder who is in the minority in numbers and the higher bracket for income tax, but does not affect the larger number of smaller stockholders, who are not yet in the heavy income paying class. Thus the small stockholder may well feel friendly toward the Administration proposal, as he is getting more income than he normally would at the time. Thus the political minded will feel that he has accomplished a triumph—he has accumulated more "feathers," and made additional friends in so doing.

The final outcome of this plan is very difficult to foresee. If carried out as proposed, it means that the cycle of prosperity and depression will be greatly intensified. When business is at a high level, dividends will become greater, more money will be spent and business will be still better. Federal Income will be greater and more Federal money will be spent—for the politician has not yet learned to conserve. When the reverse of the cycle comes, and, human nature being the same, it surely will, earnings and dividends will start to decline, less money will be available for purchasing, the stockholder will receive no dividends when none are earned, and the Federal Government will find itself with greatly diminished income just when it will *need* income the most.

Let us hope that some sense will come to the law-makers and not let them put the country in a position that "it must eat its seed corn."

The advantage of a normal dividend policy is well illustrated in the case of the American Telephone Company. This company has paid the same dividend throughout the depression, although it has not fully earned it for the last five years. And it has been accomplished by the principal of saving for the rainy day; something that was deeply appreciated by its 600,000 stockholders when income was sorely needed.

It is indeed serious when short-sighted political opportunists attemnot to take sound business policy out of the hands of the owners, and substitute one of feast or famine.

For **STRENGTH**



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CIVIC LIGHT OPERA of Los Angeles announces that Helen Gahagan, well known on stage and screen, will sing the role of "Sonia" in the light opera, Merry Widow, to open May 4 for a week's engagement at the Philharmonic Auditorium, Los Angeles.

YOUNG PEOPLE'S SYMPHONY CONCERTS, under the direction of Ernest Schelling, are presented in April in San Francisco. Points are emphasized by Mr. Schelling by means of colored slides.

SCHUBERT WA-WAN CLUB JUNIORS will participate in the oriental program, the latter part of April, at the Page Military Academy, Los Angeles.

HOLLYWOOD OPERA READING CLUB presents an all Russian program, "Pique Dame" by Tschaikowsky, April 6, at El Capitan Theater, Hollywood. Leon Rains directs.

ALEXANDER MURRAY, violinist, is heard in recital, April 23, at Wilshire Ebell Theater, Los Angeles. A portrait drawing of Mr. Murray by Lyman Young appears on the Art Calendar page.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, constantly offers plays of interest, well cast and acted. Each play runs two weeks. The bill is changed on Tuesday, presenting the play continuously each evening with the exception of Sunday and Monday. Matinees are on Saturday. Gilmor Brown is the supervising director of all productions. The coming attractions and dates are:
April 7-18, "Queen Victoria", by David Carb and Walter Pritchard Eaton.
April 21-May 2, "Stalemate" by James Warnick.
May 5-16, "The Dominant Sex" by Michael Egan.

PADUA HILLS THEATER, in the hills to the north of Claremont, remains individual in all productions. The Mexican Players perpetuate the legends and history of Mexico and present outlines of historic events in drama, interposed with native songs and dances. The current play features the fiesta which marks the early spring in rural Mexica honoring San Ysidro, the patron saint of the farmers.
April 1 to May 16, "Ysidro", Wednesday, Thursday, Friday, Saturday, 8:30, Wednesday and Saturday matinee at 2:30.

THEATER AMERICANA, holding to the rule of the organization of presenting plays by American playwrights, has selected "Spindrift" by Martin Flavin, April 21-22, at North Lake and Mt. Curve, Altadena. Miss Beverly Wright of Pasadena directs.

BEN BARD PLAYHOUSE, Wilshire Blvd. at Fairfax, Los Angeles, announces "The Virgin Queen's Daughter," by Will W. Whalen for early April.

GOLD HILL PLAYERS of Monrovia present "A New Deal in Matrimony," by Roland English Hartley, April 15-16-17-18, under the direction of Thelma Laird Schultheis.

SARA COLLINS THEATER WORKSHOP, Mezzanine Theater, Roosevelt Hotel, Hollywood, offers entertaining plays each month, performance nightly except Monday.

EDWARD CLARK PLAYERS present "Angel City," a comedy by and with Edward Clark, to April 25, at 1556 North La Brea Ave., Los Angeles.

GATEWAY PLAYERS, at their theater, 4212 Sunset Boulevard, Los Angeles, open "Some Day Soon," by Catherine Kavanaugh, April 5, to run through May. Miss Kavanaugh also wrote "Every Saturday Night," which the Players did in September, and from which the picture was made.

ANNUAL DRAMA TOURNAMENT is held, April 14-15-16-17, High School Auditorium, Berkeley, when all prize winning plays will be judged.

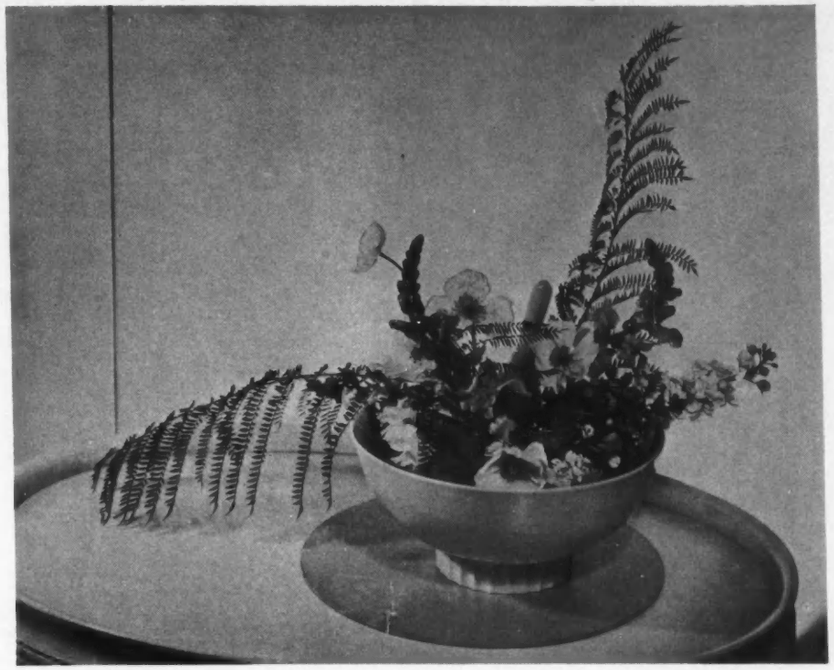
THEATRE FRANCAIS, founded and directed by Andre Ferrier, gives to San Francisco the best in French drama, old and modern.

HACKETT PLAYHOUSE, the home of the Duart Players of San Francisco, follows the "Green Bay Tree" with another unusual play.

WAYFARERS, in their loft theater at 74 Commercial Street, San Francisco, give six presentations of a selected play each month, under the direction of Jack Thomas.

JEAN ROBINSON announces "Here in My House," by Ann Murray, early in April, is followed by "Four for the Undertaker," by Dorothy Davis, at the little theater, 2212 Berkeley Ave., Los Angeles.

UNDER DRAMA Appreciation Course, Community Playhouse, Pasadena, Fairfax Proudfit Walkup gives four lectures on "Costume Design," "Costume in History," April 8; "Practical Costuming," April 15; "Modern Trends," April 22.



Photograph by Robert Humphreys

Young leaves of a jacaranda tree, masses of white poppies, pink snapdragons and white stock create spring lacework in a bowl of flowers arranged by Clare Cronenwett for J. W. Robinson Company of Los Angeles. No small part is played by the creamy white Lenox bowl and the pink china bird with his head buried in the flowers, his tail pointing skyward. All accessories are from the china section of J. W. Robinson Company.

CALIFORNIA POET'S CORNER

SONNET

By PAUL I. DANIELS

And if your heart conceives a tender melody
Reserve it not to cheer a boisterous play,
Lest charm of song, as wasted hours of yesterday,
Shall miss the goal and charming cease to be.
And, if you have a gift of love for me,
Bestow it now, and cheerfully delay
Those promised thrills, intangible and far away,
As that immortal realm we hope to see
Live for the day, nor heed the hours that go
The way of withered bloom unkissed by dew.
When blossoms fade, seek other flowers that blow.
Refuse no joy that nature proffers you,
Forgetting not the joy of love to know
Before, as unkissed bloom, you wither too.

BRIEF BIOGRAPHIES

Merle Armitage

THE late lamented Rudyard Kipling said, "The East is East and the West is West and never the twain shall meet." But some of the east and some of the west are meeting when Merle Armitage presents at the Pan-Pacific Auditorium in Los Angeles the world-famous Philadelphia Orchestra led by the incomparable Leopold Stokowski!

Thus does Armitage cap the climax of managerial "scoops" in an almost unbelievable career which has seen him managing or associated in some responsible way with many if not most of the luminaries of the world of art. Enumerating the complete roster of them would read like a veritable *Who's Who* of artists.

The first step up the ladder of business and artistic success was taken by young Armitage via the advertising department of the Packard Motor Car Company. The next through his experimental design of modernistic stage settings. Step number three came in the form of an association with the impresario, Charles L. Wagner.

Armitage's career as a worker and achiever in the field of art was on. So it was that in 1915 and 1916, although in his early twenties, Armitage was already experiencing the joys and cares of managerial relations with such celebrities as John McCormack, Galli Curci, Mary Garden, etc.

Becoming publicity director of the Diaghlieff Ballet Russe, the high artistic standards of such "greats" in their spheres as Bolm, Massine, Nijinsky, dancers; Monteux and Ansermat, conductors; Derain, Cocteau, costume designers; Bakst, Anisfeld, Roerich, creators and painters of stage sets, became, if you please, the high artistic standards of Merle Armitage, impresario in the making.

Mr. Armitage has not only collected artists with a discrimination and success the whole art world recognizes, he has gathered *objets d'art* and with such unerringly good taste that his exhibitions have been seen not infrequently in the museums of California.

Too, he has somehow been able to wedge in time for the editing of an art column in the *Los Angeles Record,* the writing of articles on art for various magazines and last but not least, the designing and authoring of books that are outstanding in their distinction. His contribution to modern book design (now totaling approximately a dozen volumes) may be suggested, in a degree, when we say that for the past four years at least one of his books has been selected as one of the "Fifty Books of the Year".

Still young, listed in *Who's Who,* Merle Armitage, we can be very sure, will go on from his already long list of sterling achievements, consummated by the bringing of Leopold Stokowski and the Philadelphia Orchestra to Los Angeles, to achievements even and ever greater.

H. Roy Kelley

PERHAPS Matteawan, New York (wherever that is) doesn't know it but that is where H. Roy Kelley got his start. And it wouldn't surprise his friends to learn that he got his prize winning complex through his inability as an infant to win even the last prize in the annual Matteawan baby contest. Anyway Matteawan didn't hold Mr. Kelley for long and from 1901 to 1915 he prepared for his entrance on the American architectural scene in the New York Public schools, Columbia and the College of Architecture at Cornell. Then following service in the A. E. F. as 1st Lieutenant of Infantry he traveled and studied architecture in Europe.

Arriving in Los Angeles in 1921 he worked in the offices of architects, Allison and Allison, Harrison B. Travers and others. In 1924 he began the private practice that has brought the name of H. Roy Kelley to the pinnacle of success in the field of domestic architecture. It has reached a point where he groans now every time he wins a prize in a small house competition fearing that this will tend to limit his practice to domestic architecture. But certainly his prospective clients need have no fear of his ability in other types of construction because he has had a broad training and has successfully designed and built churches, office, club and commercial buildings.

Mr. Kelley has been active and held office in the Los Angeles Architectural Club, Southern California Chapter of the American Institute of Architects and the California State Association of Architects. He has been associate editor of CALIFORNIA ARTS & ARCHITECTURE since 1928, is now Architectural Consultant for *Good Housekeeping,* and was appointed to and served in Washington on President Hoover's "Home Building and Home Ownership Commission" in 1932.

As to this prize winning complex, we intend to mention only those competitions of national significance. It has reached a point where he is now asked to serve on most juries of awards. This automatically eliminates him from competition thereby inviting more entries. Going back to 1926 he won First Prize in a national contest conducted by *Own Your Home* magazine and in 1927, First and Second Prize in a national contest conducted by Biscayne Boulevard Association, Miami, Florida; First Prize in a Pacific Coast contest for design of a model home; Third Prize in a National Contest of the *Chicago Tribune* for model home. 1928—First Prize in the annual *House Beautiful* competition; Fourth Prize in a national contest conducted by the West Coast Lumber Association. 1929—First and Second Prize in the *Los Angeles Times* Better Homes contest; First Prize and $5,000 award in the National Better Homes contest of the Home Owners Institute; Second Prize (consisting of a four months European trip) in model home contest conducted by Mid-West Chapter of the A.I.A.; Honorable Mention in the annual *House Beautiful* competition. 1930—Medal of Honor from "Better Homes in America"; Honor Award by Southern California Chapter of A.I.A. 1931—Honorable Mention in the annual *House Beautiful* competition; Medal from "Better Homes in America." 1934—First Prize in annual *House Beautiful* competition. 1935—First Prize in annual *House Beautiful* competition.

And then we award him a special prize for the ability to pay dues in twelve clubs and organizations. And no sketch of Mr. Kelley would be complete unless we told you that when he specifies 2-in. brass pipe for a client's house, 2-in. brass pipe is installed—or else.

ART CALENDAR

BERKELEY

UNIVERSITY ART GALLERY: To April 15, modern French paintings.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: California landscapes by Arthur Hill Gilbert, A.N.A. Opening May 1, water colors by John O'Shea painted during his recent stay in Old Mexico.

GLENDALE

ALDINE BOOK SHOP, 1106 S. Glendale Ave.: Opens its new store of rare books and fine prints, March 30, with paintings and prints by Stephen de Hospodar.

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Exhibition by the members of the Fine Arts Department of the Club. Three prizes will be awarded.

HESSE GALLERIES, 513 North Brand Blvd.: To April 25, water colors by Phil Paradise. April 27 to May 1, Glendale Public School Art Week.

HOLLYWOOD

KANST GALLERIES, 6102 Mulholland Drive: General exhibition of oils and water colors specializing on paintings by the French painter, Marius Hubert Robert.

TONE PRICE, 9045 Sunset Blvd.: Drawings, paintings and lithographs by George Bellows. Drawings, paintings and prints by Rockwell Kent.

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Surrealist group show including Dali, Tanguy, Masson, Miro, Roesch, Ernst, Goldstein, Kadish and Hayter. Paintings from the Massine collection.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. S.: Water colors by James Richard Shaw; lithographs by Conrad Buff; photographs by Edward Weston.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Open daily from 8 to 5, except Saturday and Sunday.

ART CENTER SCHOOL, 2544 W. 7th St.: To April 10, paintings by Kadar Bela, Hungarian modernist.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: April 6 to April 18, decorative etchings on aluminum by Anton Blazek. April 20 to May 2, lithographs by Maxine Albro.

CALIFORNIA STATE EXPOSITION BLDG.: Long Beach Art Association's traveling exhibition.

FOUNDATION OF WESTERN ART, 627 South Carondelet St.: Exhibition of crafts made from native California materials.

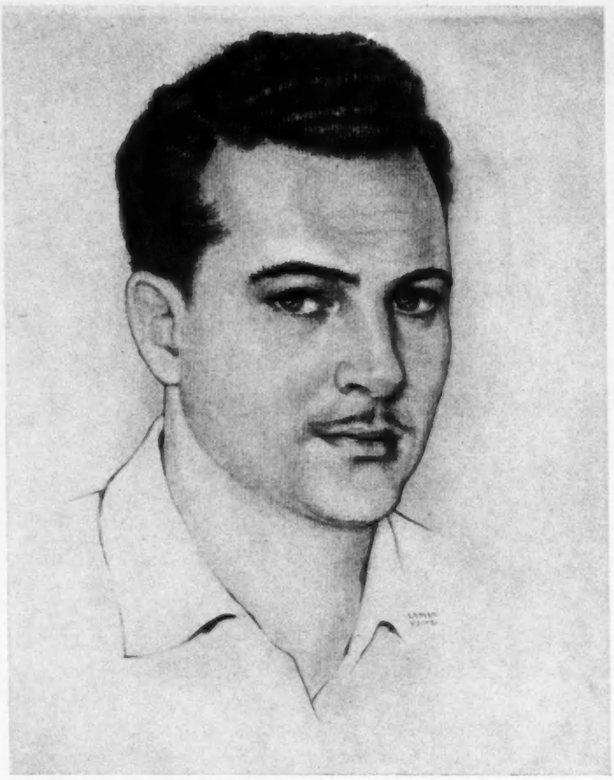
LOS ANGELUS MUSEUM, Exposition Park: 17th annual exhibition of painters and sculptors continued. Paintings from the Oscar Meyers collection in Chicago. April 2-19, portraits by Rodolphe Kiss.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: April 4-18, block prints by Glen Stirling.

J. W. ROBINSON CO.: Spring art exhibition by the Women Painters of the West



"Leda and the Swan" carved in Tennessee marble by Jacques Schnier.



A portrait drawing by Lyman Young of Alexander Murray, the violinist.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

WILSHIRE HOUSE, 2920 Wilshire Blvd.: Paintings and prints under the supervision of Mrs. Charles Volney Craig.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 3, an exhibition of Japanese art sponsored by the Friends of Far Eastern Art. The objects exhibited illustrate the art of Japan from prehistoric times to the present. Jiro Harada of the Imperial Household Museum in Tokyo will give a series of lectures dealing with Japanese art and culture. The exhibit has been arranged by Dr. Alfred Salmony, formerly director of the East Asiatic Museum in Cologne, who is now visiting lecturer in Oriental art at Mills College.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition of the California Water Color Society. Exhibition of the Print Makers. Paintings by James A. Holden "guest of honor" during the 1934 annual Water Color Exhibition.

PALOS VERDES

PALOS VERDES ART GALLERY. Public Library: March 15 to April 24, Fifth Annual Sculptural Exhibition of the Palos Verdes Community Arts Association.

PASADENA

JOHN C. BENTZ GALLERIES. 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers and prints.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings.

THE LITTLE STUDIO, 550 W. California St.: April 15-16, drawings by Margaret Kidder.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Opening April 19, paintings by Florence Young of Alhambra.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and drypoints by Mary J. Coulter of Santa Barbara.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: "Art in Form and Function." Useful and decorative home accessories designed and executed individually by California's modern artists and craftsmen. Continuous exhibition. Ceramics by Glen Lukens, metalcrafts by Burke Rummler, textiles by California School of Fine Arts and the Chouinard School of Art, hand blocked linens by James Keenan.

THE ART CENTER, 730 Montgomery Street: To April 11, water colors by Dong Kingman; drawings by Edloe Risling. April 13-25, oils by Phyllis de Lappe. April 27 to May 9, water colors and drawings by George Harris.

PAUL ELDER GALLERY, 239 Post St.: To April 11, drawings and lithographs by NURA. April 13 to May 2, "Designs" by Henri Bowden.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: To April 14, creative art from the primary grades of the San Francisco Public Schools. To April 15, etchings by Ernest Haskell. Opening April 12, Persian textiles from the 16th to the 19th century, Persian art in facsimile color reproductions. Opening April 16, dry-points by Cadwallader Washburn, from the collection of Dr. Ludwig A. Emge, and creative art from the elementary grades of the San Francisco Public Schools.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Closed during April.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To April 10, annual exhibitions of the Royal Photographic Society of Great Britain; To April 20, prints, drawings and paintings by Picasso, and paintings by Georges Braque; throughout April, decorative arts exhibition, works by Ernest Fiene, Peruvian paintings by Julia Codesido, color reproductions of paintings by Van Gogh.

VALLEJO, 1602 Vallejo St.: Throughout April, paintings by John Guiliani.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: One man show by Sam Hyde Harris. In the Print Room etchings by Carol Meredith. Craft work done by the students of the Alhambra High School. The gallery is open to the public every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self-addressed envelope or by telephoning Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: April 5-30, paintings by John M. Gamble. Print Room: Old Flower Prints.

MISCELLANY

OAKLAND ART GALLERY will hold its first annual exhibition of sculpture May 10 to June 14. All work must be received by May 2. Conservative radical and intermediate viewpoints will be represented on the Jury of Selection. No soap or other miniature sculpture will be eligible.

ANNUAL PURCHASE PRIZE art exhibit of the Gardena High School is announced for April 14-28. Purchase prize awards of $500 for two paintings are offered by the senior class in cooperation with the Gardena Art Association. More than a hundred California artists will exhibit. The school owns a gallery of more than sixty fine art works.

MERLE ARMITAGE has presented to the Museum of Modern Art as part of its permanent collection wood engravings by Paul Landacre, lithographs by Elsie Seeds and photographs by Edward Weston.

JACQUES SCHNIER studied civil engineering at Stanford and for two years followed that profession in Hawaii. Then he studied arts and sculpture at the University of California and the California School of Fine Arts. Now he is a prolific sculptor in clay, marble, metal, stone or wood, and also finds time to teach life modeling and sculpture design at the California School of Arts and Crafts. He has won many prizes and one of his works, "The Gardner" has been presented by Albert Bender to the San Francisco Museum of Art.



A bust of John Davidson, the actor and painter, by Viola Brash.

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INTERIORS

By HELEN W. KING

"THE return to elegance" is a phrase encountered very frequently these days, one calculated to direct attention on the part of the buying public to displays of furnishings, fabrics and articles designed for ornamentation. These are things which mark a definite swing away from the studied simplicity and economy which has held sway for the past few years in deference to the wide-spread depression.

While there is every evidence of luxuriousness in the merchandise exhibited, it is interesting to note that the price marks on much of it betrays an effort to keep down the cost. That we may have the appearance of elegance and not pay extravagantly for it is due to progress in modern chemistry, to recent scientific discoveries which produce lovely but inexpensive materials, to vastly improved machinery.

When it comes to a matter of style, it is interesting to note that, apart from those things which are definitely modern, the majority of furniture pieces, fabric patterns and articles of ornamentation, hark back to the Eighteenth Century for their inspiration. The splendid combination of graceful line, sturdiness and refined decoration of this period makes it a logical choice, and one that is most surely keyed to the spirit of today.

Since the Eighteenth Century dominates, it is natural, too, that designs and decorations derived from Chippendale should lead all others, for in his day and for years to follow, Chippendale was unquestionably the leader in the field.

Early in the century, there was a revolt in spirit from the massive "architects" furniture that had dominated. Architecture, as applied to interiors, had changed, too—somewhat slowly at first but with increasing effect and Chippendale, more than any other furniture maker of his period succeeded in adapting the best attributes of existing furniture traditions to meet the new mood. He gave the Anglo-Saxons the combination of comfort and cheerfulness that their temperament required, preserving strength of construction but infusing a new beauty and charm in his work.

He seems to have scorned nothing that other times had provided in the way of form, providing it was good, and he fearlessly blazed a trail that must have set his world agog when he first introduced the Chinese motif in his designs. As a master carver, it was a fascinating field for him, permitting even more latitude than Gothic traceries or florid French patterns.

With all his love of the flowing line, he nevertheless frequently turned to the Classic form for fundamental lines in his pieces, notably in some of his bookcases, desks and wardrobes, but always, he added the typical Chippendale touch in his ornamentation, whether it was carving or inlay.

In a group of Chippendale-inspired furniture, one will find characteristics of the Dutch, Queen Anne and French designs of an earlier period, but once we have fixed in our mind the distinguishing characteristics of the master furniture maker, the pieces are readily recognized.

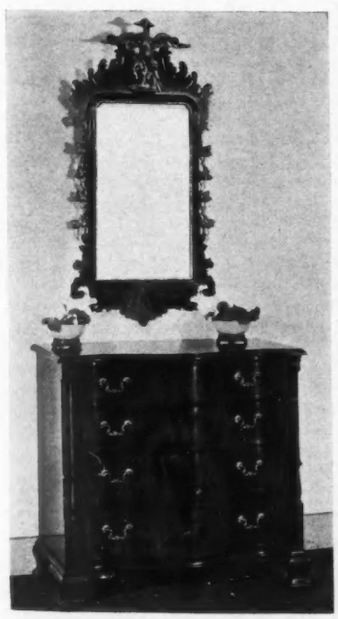
The furniture offered today, based on designs of this period, have unquestioned beauty and those showing the Chinese influence apparently possess the strongest appeal. This type of furniture accords with the modern feeling for color and ever-increasing popularity of objects of art of Chinese origination.

Even in the furniture of strictly modern creation, we find the infusion of Chinese design and some of the better types are truly lovely. Many of the pieces offered are sectional, constructed so that they may be used individually or grouped according to space. They are functional, as becomes all good modern furniture, offer emphasis on plain surfaces and horizontal lines, have the desired restraint and yet, with the deft addition of Chinese fret-work, they lose any sense of heaviness or stolidness that they might otherwise possess.

Offered in fine woods with a natural finish, or in exquisite colors, they inspire one to altogether delightful decorative schemes and, what's more, they are proving very valuable as "blenders," for they serve to bring into compatibility furniture traditional and modern. Again, a piece or two of this Chinese modern furniture can be employed to inject a modern note, along with new fabrics in draperies and upholstery, into a room which is basically traditional.

Among the furniture displays, pieces will be noticed which are very light in color, with a finish and effect that is decidedly different. They will be labeled "pickled wood"—a term

(Continued on Page 33)



A Chippendale chest and mirror in mahogany, made by the Charak Furniture Company of Boston. Courtesy of C. W. Stockwell Company of Los Angeles.



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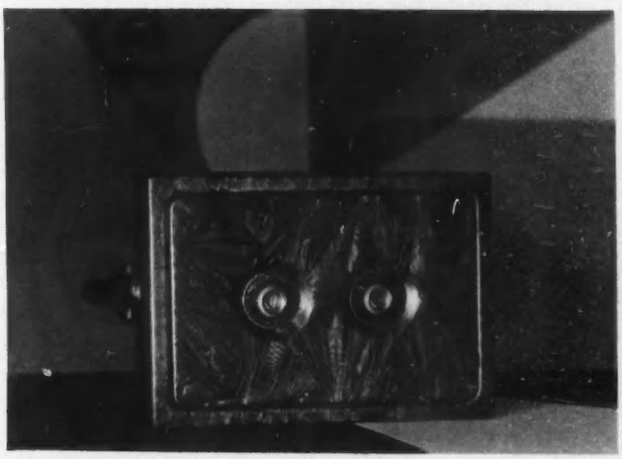
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TOMORROW

PROGRESS OR CHANGE?

WHAT are the problems of Tomorrow? The answers to that question are as numerous as the problems of today, and heaven knows those are plentiful enough. Of one thing we may be sure, and that is that prominent among these problems is the House of Tomorrow. Substantially all of the architectural journals and nearly all of our architects have essayed the solution, but the House of Tomorrow is as ephemeral as it was in the days of the Neanderthal man. Very well, let's take a turn at it ourselves.

Ipse facto, Tomorrow is never here. When tomorrow becomes today we still think of something newer, better, bigger. However, certain facts are inescapable. The house of tomorrow must, and will, be always different from the house of today. Wherein lies that difference is the question. To say that we are in a machine age has become pure banality. Of course we are, so what? Whether we like it or not, the old rococo, baroque ornament that is the charm of such places as Dresden has got on our nerves. Many of us would still like to step into a brougham and patter along for two hours to reach a place six miles distant where we might wash down a sandwich with a litre of Pilsner, but we can't. So, why not reconcile ourselves to conditions as they are and take what is coming, and like it?

We are behind, by about half a million houses, in our domestic building program. There are not enough artists in these United States to design and sculptor festoons of fruits and flowers over the entrances alone of the many houses to be built within the next few years. To do the entire house in a florid style is out of the question. We will have no time to do anything but the direct, simple and efficient house, so let's get our coats off and face the music. The problem is not one of being modern or modernistic; it is one of designing a structure in good taste, good proportion and with great restraint. The house of Tomorrow, whatever else it is to be, must be simple, unostentatious, efficient, and economical to an extreme. This means cube-formed, straight-lined structures with a maximum of usable space per cubic foot of house. No narrow dark passages, no queer pitched roofs, no unnecessary angles and extra chimneys for effect; just straight-forward, honest-to-God houses that will afford the owner a maximum of comfort for his money at a minimum loss of charm and beauty. The principal obstacle to the attainment of this worthy goal is the endless cry for a $6,000.00 house for $5,000.00.

THE "ENDURING HOME" OF TOMORROW

FOR many years the problem of crack prevention in the plaster of frame houses has been the *bête noire* of architects and contractors. With the great difference between the coefficients of expansion of wood and plaster there would seem to be no solution except in the use of materials with about the same degree of expansion and contraction from heat and cold. This has led to the various types of substitutes for wood: pre-cast concrete blocks, brick, brick veneer, pre-fabricated steel, and hollow tile. All of these have left something to be desired. Their particularly objectionable feature is the cost. Now comes the so-called "Enduring Home," built of Gravelite, an aggregate that weighs one-third less than ordinary concrete.

Two claims of the "Enduring Home" that are different are the heat and cold insulating properties of Gravelite and the simplicity of construction resulting from their ingeniously devised methods of forming the frame. Whatever may be the method finally arrived at, the homes of the future in this country must take on a more enduring quality than have the western houses of the past. What hope is there for a man to establish in his family a pride of place if the house in which his children were born is cracked and crumbled before they are old enough to vote?

CIVILIZATION AND TOMORROW

IF IT is true, as the scientists say, that a million years is but a pin prick in time, what appreciable advance have we made in the art of living since the days of the Shepherd Kings? Perhaps the greatly lamented and lost leisure wherein to contemplate our presumed progress towards misery was all that was needed to ferment an uprising that would pitch us headlong into the very state we dreaded. But this we do know—whether we are standing still, or time is going backward, or Mr. Einstein's claim that there is no proof of simultaneity is accepted, here on the Pacific Coast we are beginning to live more in the sun. Out of the caves, out of the pyramids and tombs, out of the brick and mortar, into the sun.

GARDENS OF TOMORROW

THE blacksmith's mare and the shoemaker's sons have no shoes. Let this be not said of California home owners and their gardens, for it can come dangerously near the truth. In New England the home owner makes up his garden budget as a matter of course. He thinks of it much as he does his yearly budget for fuel, maintenance of building, and other fixed annual costs. In California there is a tendency to plant a few shrubs around the house when it is completed and to trust nature to see that the so-called garden increases and multiplies in richness and beauty thereafter.

It is true that nature is kind to us, that her breezes carry burdens of wildflower seeds that are highly prized in other countries. But she will not pot plants for you, bank poppies at your doorstep nor regulate the sequence of bloom to suit your fancy. She has her horticultural Townsendites to combat and can spare little time for those who will not cooperate.

Of all places where efforts should be redoubled to attain beauty it is those where soil and climate are most friendly to the garden, yet it seems that such places receive the least of mankind's attention. Give a lazy man a cane and you make a cripple of him. Let's not be cripples. Let's resolve upon an annual budget for the garden.

TOMORROW EAST AND WEST

CURIOUSLY, the east has very little to give the west in the way of domestic architecture and the joy of living. We have much more to tell; "Out of the mouths of babes," one might say. From our Pacific Coast architects are coming most of the new notes in domestic architecture and the gentle art of living. There is a radical difference between the window through which you view a sunrise and the one through which you enjoy a sunset. There is a more radical difference between the house that is designed primarily to protect the occupants from the rigors of extreme heat and cold and the house whose design is dictated only by the demand for beauty, comfort and an intimacy with gardens, vistas, and the songs of birds. And so, the House of Tomorrow on the Pacific Coast will ever be different from that on the Atlantic Coast, and sometime the manufacturers of building materials will learn this.

PROBLEMS OF TOMORROW

IT BEHOOVES us all to take out time to do a little thinking these days. The fact that Change is not always Progress seems to have escaped many of us, particularly the Reds. When we think conditions have become intolerable our minds turn to some method of changing those conditions. Too often we do not stop to consider whether the change will be progress or a sort of leaping from the frying pan into the fire. Altogether too many of us have an inclination to say to ourselves, "Any old port in a storm." There are ports and ports.

LEOPOLD STOKOWSKI

(Continued from Page 3)

Under his leadership the men play with a polished perfection, a unity of attack, and a brilliant vitality that is breath-taking. Their performance is full of characteristic Stokowski touches, refinements that his restless and inventive mind have worked out. His string choir produces an enormous tone due probably to the seating arrangement, by which all instruments play towards the audience instead of half of them playing to the back of the stage. This great tone is due secondly to an intricate device of dividing the bowing. His woodwinds when playing in unison produce a remarkably rich, organ-like tone, because Stokowski wisely subdues the bassoons—the instruments generally responsible for muddled ensemble. Most characteristic and effective of all is the superb contrapuntal balance maintained through the entire orchestra.

All these things which we have mentioned are true, but they are not the only reasons which have caused such musical giants as Rachmaninoff to say "Philadelphia has the finest orchestra I have ever heard at any time or any place in my whole life. I don't know that I would be exaggerating if I said that it is the finest orchestra the world has ever heard." In accounting for these amazing things about this orchestra it is fair to begin with Leopold Stokowski himself, for it is he who through twenty-four almost continuous years has built this orchestra into a unit of incredible responsiveness. The man's electric temperament, fused as it is with a veritable kaleidoscope of elements, finds its way inevitably into his readings. They are vivid, sensuous, dramatic to the last degree. He seems to search his score, not so much for the key to the composer's intentions, as for new ways of setting forth the dramatic content and the composer's intention. The works of Wagner emerge from his orchestra literally drenched with passion. On the other hand, his transcriptions of the music of Bach stand alone. They are made with restraint and with dignity. Stokowski is a contemporary-minded man and because he is sensitive to those nuances which make our time different from any other time in history, he has a rare ability in discerning the spirit in all music, no matter when written, which makes it vital and understandable to listeners today. He has never accepted anything as finished or completed; there is nothing static about him. Furthermore, music is but one of the many worlds in which he is completely at home; in fact, in the domains of nature and science, as well as mechanics, his interest and knowledge is so advanced that he is welcomed in the laboratories of various institutions in all parts of the world. His extra musical activities give him an understanding of life and a broad viewpoint. He brings to the conductor's stand a greater universality than has perhaps ever been possessed by a conductor. The Los Angeles concerts will be given April 27 and 28 in the Pan-Pacific Auditorium on Beverly Boulevard near Fairfax, a building which is wonderfully suited to these performances. There will be three concerts given in San Francisco. The first on April 29 will be heard in the Opera House and on April 30 and May 1 concerts will be given in the Municipal Auditorium.

Stokowski said to me in a conversation last week, "In our concerts we want to take the audience with us on a journey to those strange and marvelous lands where only great music can take us." With a conductor like Stokowski, and an orchestra like the Philadelphia, there are bound to be results in their performances which are often as near magic as earthmade things can be.

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By ALICE R. ROLLINS

A SUNDIAL IN A GARDEN OLD

"Who loves his garden, still his Eden keeps."

THERE is always enchantment in a garden and those of us who live in California, where long sunny days are ours and luxurious growth of plants and flowers add their beauty and color to the enjoyment of outdoor living, are very conscious of its charm. And can anything weave a more enchanting spell over a garden than a sundial—perchance coming from some far off land where it has recorded the passing hours for many, many years!

From prehistoric times man has used various devices for telling time. The sundial was well known to the Romans from the early Imperial days. In England sundials were in general use up to the eighteenth century. Most churches had them and they were considered an indispensable adjunct to a garden. Although modern clocks, watches and bells have superseded this primitive way of measuring the passing hours, there remains a charm and romance about old sundials that appeals to every lover of a garden.

History tells us that the Greeks had a method of telling time by the shadow of a pole set in the ground and it is probable that they learned this from the Babylonians. The Romans knew the sundial as we know it today. Cicero mentions in one of his letters a dial to be put in his garden near the Collegio Romano. One of these Roman dials, hollowed out of a stone, was found near Cleopatra's needle, and today is in the British Museum. Sundials were used in the Oriental countries but these, unlike the European ones, have no legends or mottoes inscribed on them. Many interesting specimens are found with appropriate mottoes in France, Germany, Italy and England.

The vertical type of sundial attached to walls or set up over doors of churches and castles are perhaps not so common. We are more familiar with the flat or horizontal type, set up in gardens. Even a small garden is of more interest when it contains an old brass sundial on a stone pedestal or a vertical dial fastened to the sunniest wall.

One of the oldest dials is at Glamis Castle, Scotland, dated 1600. Mary, Queen of Scots, spent many hours in her garden at Holyrood. A favored spot was near the sundial. We wonder, did the hours pass quickly! Charles I of England was one of the early collectors of sundials. More than one subject who wished to gain a favor found a sundial made an acceptable present. Christopher Wren was another collector of dials. He designed the one on All Souls College at Oxford. In both his poetry and painting, Rossini associates the sundial with the romance of Dante and Beatrice. To Americans there is a very interesting dial at Washington House, Little Brighton, England, the home of George Washington's ancestors. It has a circular slab of sandstone, sixteen inches in diameter which forms the dial, and on it are the letters "R. W." probably the initials of Robert Washington. The Washington coat of arms in a design of stars and stripes, may have furnished the inspiration for our United States national emblem. How many know a sundial design was used on the early American dollar, on the copper cent, and on the paper note of one-third dollar.

In a formal garden a sundial may be made an important architectural feature as in the old gardens of Italy and England. One of the older forms used in European gardens consisted of a vertical dial on each of the four sides of a tall column or post. This type was the forerunner of the town clock and was often found at village crossroads. Many of the simpler forms are still to be found on the south side of old churches above the doors or windows. Most of the brass dials we see today are copied from those of the seventeenth century or later. Many of them take the well-known form of a circular plate marked off with the daylight hours and a triangular shaped piece for the shadow.

Inscriptions on the old dials are quaint in expression and the spelling speaks of the manner in which time has changed in that respect. On a poetical sundial of the seventeenth century made in London, in 1693, we read:

I stand amyddst ye Summer Flowres
To tell ye Passinge of ye Houres
But when Wyntere steals ye Flowres awaye
I only showe ye Passinge Daye.

(Continued on Page 33)



A rare eighteenth century vertical sundial from the St. Francis Art Galleries, Hollywood.

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LACKAWANNA

ON THE RADIO

By LORNA LADD

I'M WONDERING what we writers of radio will have to punch a typewritten guess and editorialize about, and what radioites will have to fuss and fume about, now that CBS has made a definite fact out of the six month's rumor that they were moving into southern California radio territory. The seal and signatures of the powers-at-hand were set to the purchase of KNX, one of Los Angeles' two 50,000 watt stations, by Columbia Broadcasting System last month. The new owners will take over in about sixty days and when they do—halleluiah, what sport there will be in watching the scurrying, hurrying, bustling and rummaging about for almost forgotten eastern contacts just in chance of landing a soft berth on the new setup.

In seriousness, though, it all means big things for Hollywood. It means that the village is the acknowledged runner-up for the radio center of America. NBC already has its architecturally coldly beautiful half-million dollar studios (which they've partially outgrown in three months) here, and when CBS enters active competition this June, it can't and won't be long before New York and its closely guarded possession of the big time radio, will have had more than a dead run for its money. In six months the east will be gasping as far as radio is concerned, and in eighteen months, it will be more or less dead—if not dead, permanently invalided.

And—am I glad! We poor misguided chumps who have stuck stubbornly with Hollywood radio have taken it on the chin, professionally and personally, long enough! The snooty easterners have taken well-aimed socks at us with a Braddock regularity. But revenge is ours! I've watched western radio grow rapidly in spite of everything the east could do since 1929 and that rapidity has been nothing when it comes to the tremendous strides taken during this last year.

But back to the new CBS-KNX hookup! KNX's new studios with very little addition should be capable of handling the present and near future Columbia releases. I rather think KNX's smart owner, Guy Earle and the station's canny Scotchman manager, Naylor Rogers, had something like this sale in mind when they spent their hundreds of thousands to build the new studio on Sunset.

It is not really known at this time, but it is another one of those almost sure-fire rumors that Lew Weiss, present manager of WJR, will return to the coast to take over managerial reins for Mr. Paley, CBS headman. If Mr. Weiss does wend his way back, it will be a God-send to local radio, for he not only knows how tricks are turned out here but he has the added advantage of eastern post-graduate training in how to run a radio station. Lew Weiss, in case you didn't know or don't remember, is the man who made KHJ the big name station it was several years ago. He believes, and acts on the belief, that radio is a business, not a throw-a-lucky-seven sort of a profession.

With the gentlemanly smart Mr. Don Gilman heading NBC out here, and the equally smart and gentlemanly Mr. Weiss bossing CBS, certainly between the two of them they'll tighten and straighten radio affairs on the coast to the place where the rest of the hit-and-miss managers and owners will either have to get in line or take the mother-in-law's favorite seat in a roadster. And, Mr. Gilman and Mr. Weiss will do it, just because it falls in the inevitable line of good business.

Whether or not CBS will pick up its supposed option on KMPC in Beverly Hills remains to be seen. They might, as they certainly have to do something if they want to match NBC's two local outlets, KFI-KECA.

Of course, KHJ and the Don Lee chain will lose CBS affiliations—to no one's particular sorrow—leaving youthful, yachting Tommy Lee holding a paper sack unless there is some truth in the one last rumor that William Randolph Hearst is planning to buy the chain to fill in on the third national network he is evidently hoping to build.

So—there you have it all!

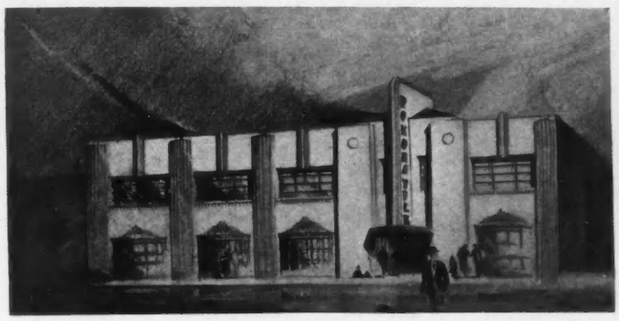
And April 12 is Easter with only one advance notice so far on Easter programs, the Easter benediction of Pope Pius XI, from Vatican City—2:30 a. m., CBS-KHJ-KFRC. The program will include the elevation of the Host, the sounding of silver trumpets, the singing of the Sistine choir, a description of the Papal procession and the benediction which is to be given from the balcony of St. Peter's church.

Lionel Barrymore is playing the most unusual role of his career in Sigmund Romberg's programs broadcast over NBC-KFI-KPO every Monday evening at 6:30. As an entirely new kind of music commentator, he is explaining in everyday language the history and meaning of the music played by the Romberg orchestra. Mr. Barrymore's comments are the kind he might make while listening to music in his own home and the entire entertainment is on a natural rather than a stage basis.

Just in case you've been shying from the Shell Chateau broadcast, Smith Ballew has replaced Al Jolson as master-of-ceremonies on the program each Saturday evening at 6:30, NBC-KFI-KPO.

A vigorous nation-wide Emergency Peace Campaign to mobilize sentiment in America against war and to bring about political and economic changes necessary to remove causes of war throughout the world will be launched over NBC by Mrs. Franklin D. Roosevelt, George Lansbury, noted British Laborite, and Kirby Page, author and lecturer, on Tuesday, April 21, at 7:00 p. m., KFI-KPO.

And that, my fine friends, is that for your April radio shower.



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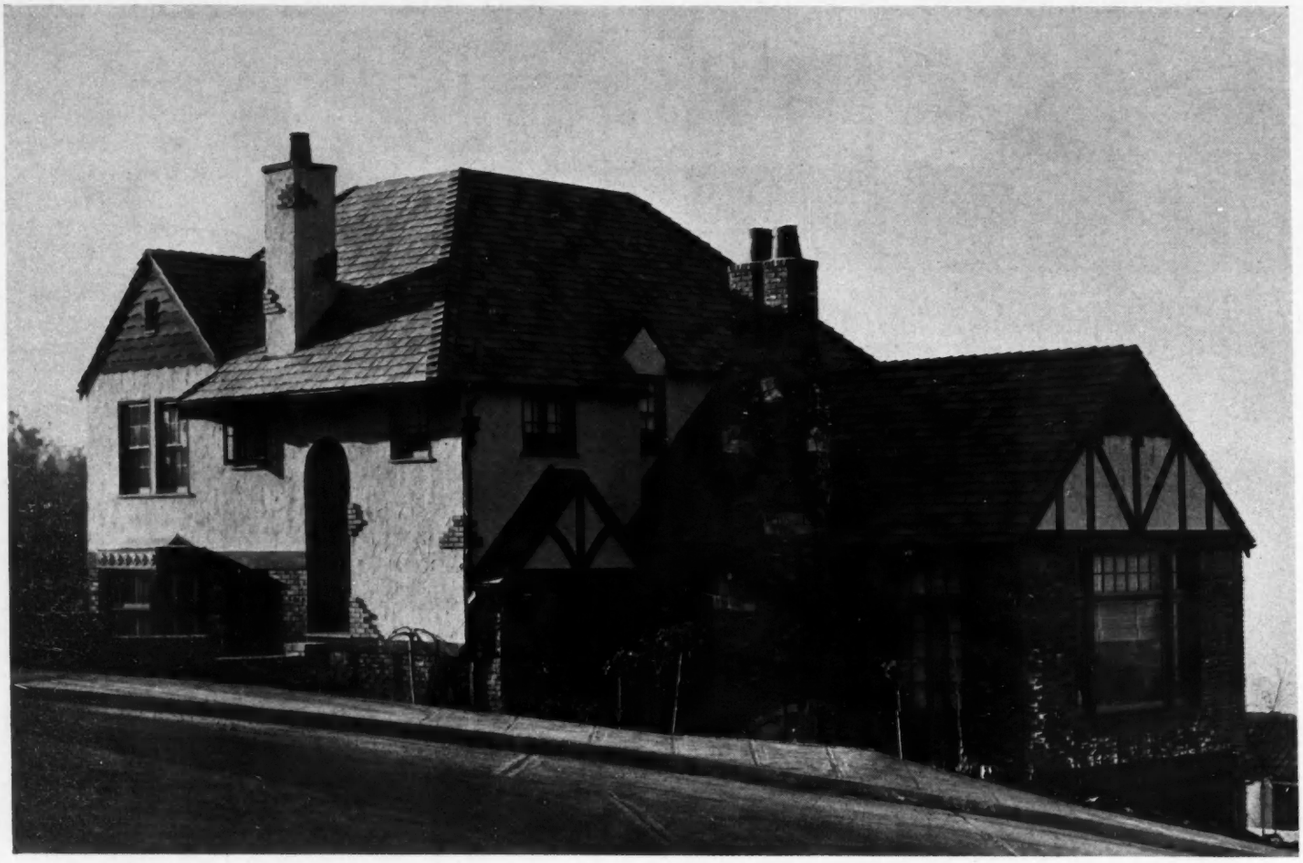
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RUNNING FIRE

By MARK DANIELS, A.I.A.

PUSSYFOOTING

WHILE NOT so recent as "boondoggling", "pussyfooting" has become such a widespread national habit that it should be defined. It is not, as some practitioners claim, tempering the wind to the shorn lamb. Nor is it just being quiet for fear of waking the baby. Neither is it lying, in the true sense of that noble word. It is a sort of grinding the tenderloin before serving, saying "unh-huh" when you mean "yes", shaking the head when you mean "no" and answering a definite question with, "Well, yes and no." Pussyfooters have favorite phrases such as, "Oh, now, I wouldn't do that," "I wonder if we can't find some other way," "Of course, we must always consider his age," and "You really have to admit that he is awfully good to his mother."

Some of the evil results of pussyfooting are puerile legislation, retention of weaklings in office, crocodile tears, suicide and a plethora of criminal paroles. I could say a lot more, all truth, but it might hurt some one and, of course, "Now, I wouldn't do that."

SIMPLICITY

I SHALL always envy the medieval man his direct simplicity. He went to the point of things. If he wanted something he did not beat about the bush but reached out and, usually, got it. If he had a pain in his head he did not start at his toes and, by a process of elimination, finally arrive at the inescapable conclusion that he actually had a pain in his head. He started right out doing something to his head, if it was only to hold it under a pump. In the same way did he approach the problem of exercise for the man of enforced sedentary habits. Usually that sort of a person is afflicted with chair-itis. He is forced by the character of his occupation, say such as editing, to sit at a desk or stand at another, neither of which postures is calculated to liven the liver or limber the loins.

So what did our man of medieval and early renaissance times do? He invented an exercising chair. In that chair he could bounce up and down until he had a warm glow in his kidneys that would give him a sense of being alive from the neck down until he could dash off two pages and a caption. Then he would start bouncing again.

I shall envy the medieval man the possession of such a chair until my dying day, if I live that long.

THE ADVANTAGE OF HILLS

SAN FRANCISCO is built on hills. For seventy-five years her inhabitants have been devising one way or another to prove that living on hills has many advantages. Now has come to light one reason why streets that run up and down are easier to navigate than those that are on level land. It is this way.

If someone asks you where Bullock & Jones' store is all you have to say is that it is Stockton and a half up Post street or Powell and a half down Post street. Obviously you could not give such a simple, clear and direct instruction as to the location of any shop in a city with level streets. Sloane's is Kearny and a half up Post street and so on.

It works perfectly, or it did until one man who had lingered in the Fairmont cocktail bar until long after dark, was found at 2 a. m. pacing the west side of Powell street between Sutter and Bush streets, looking for the Family Club. Oh, well, nothing is perfect.

ON AGAIN, OFF AGAIN, WREN AGAIN

SIR CHRISTOPHER WREN was born February 25, 1723. If he had lived until the present day there are many who might reasonably say, "How in the world could he do so much work in such a short time?" Some of the minor works of Sir Christopher were Mary-le-Bow, or Mary le Bonne or Marlybone (which ever way you wish it), Temple Bar, St. Stephen's, Walbrook, the Royal Observatory and Hampton Court Palace; also Drury Lane theater and Marlborough House, Pall Mall.

During February there were many dinners in honor of his birthday and toasts with the Wren accent were the order of the day. From the pen of William Hickey, of the *London Express* comes this enlightening jingle:

"Sir Christopher Wren
Said I'm going to dine with some men;
If anyone calls
Say I'm designing St. Paul's."

But Mr. Hickey finally crawls out of the shell hole of his own digging by the aid of these added notes: "He was a great town planner; if his post-fire scheme for London had not been thwarted by smug, bourgeois 'utilitarians,' there would be fewer traffic jams today. For building St. Paul's Cathedral and fifty-two city churches, few of which seem likely to be left undemolished by 'utilitarian' dignitaries of today, Wren received three hundred pounds."

That's the point. From the standpoint of remuneration the profession of architecture, when honorably practiced, hasn't changed in 213 years.

A PERMANENT JOB

MANY many years ago, when the Pacific Club and the Union Club of San Francisco united in a shotgun marriage, there arose the question of proper and appropriate servants for the newly created Pacific Union Club. Economically, but not socially, among these desiderata is a discreet and industrious janitor. No amount of meticulous care can forever prevent the occasional unpremeditated dropping of the long ash from a Corona, upon priceless carpets.

The choice of just the proper person to trail the founders and organizers of transcontinental railroads with an ash tray was finally accomplished, and the man, whose name is now lost in the limbo of that volcano wherein eternally burns the asbestos remains of all who have not built a railroad or robbed a bank, was hired. Most unexpectedly he started at once to work, and continued to work for a period of forty years or more.

The janitor did not feel the passing years because he was working all the time. Many of the members, or at least those who had survived the strain of wealth during that long period, felt that he had about proved his loyalty to the club. So they called a meeting and decided to reward his faithful services by retiring him on full pay for the rest of his life.

When this decision had been reached they called the janitor in and, with hearts palpitating with love and Benedictine, they told him of their determined generosity. Forty years or more of faithful service unequivocally deserved the reward of life pension. Yes, yes. Puff, puff. Nod, nod.

To the dignified and solemn announcement the janitor replied, "I will not accept any such gratuity. I would not think of such a thing. Gentlemen, let me remind you that when I came to work here you gave me your solemn word that I was to have a permanent job. I hold you to your word."

It is reported that the day before the janitor died he was emptying ashes from the furnace pit.

BUTTON, BUTTON

I LIKE to read those short articles by Robert Littell. I even go to the extreme of spending ten cents, now and then, for a copy of Mr. Moley's *Today,* just to read Littell's page. Mr. Littell has, or rather I like to believe that he has, a whimsical turn of mind. Of course, he might get bitter and sarcastic at times, I don't know. I hope not, but if he does you will not find him in *Today.* Anyone would have to have a sense of humor to continue writing for that journal.

In a recent article on buttons I thought I detected a faint outcropping of pathos. It was about buttons and how they started as the innocent housing for a clam, or a mussel, or an abalone or some otherwise helpful bivalve. Mr. Littell tried to pass it off in a nonchalant way but deep down between the lines there was a strong note of sadness. No other feeling could be got from the sad reference to the popping of buttons from the dear old shirt when it gets into the hands of the laundryman. Those dear old buttons that have held the bosoms of our shirts tightly closed against the wintry blasts until, failing with age they are popped forever from their protective hold, and we men linger on coughing over the memory of our buttons.

Yes, Mr. Littell, you did not say it in so many words, but I think I caught your undertone of sadness for I, myself, once had a button.

SOCIAL FEVER

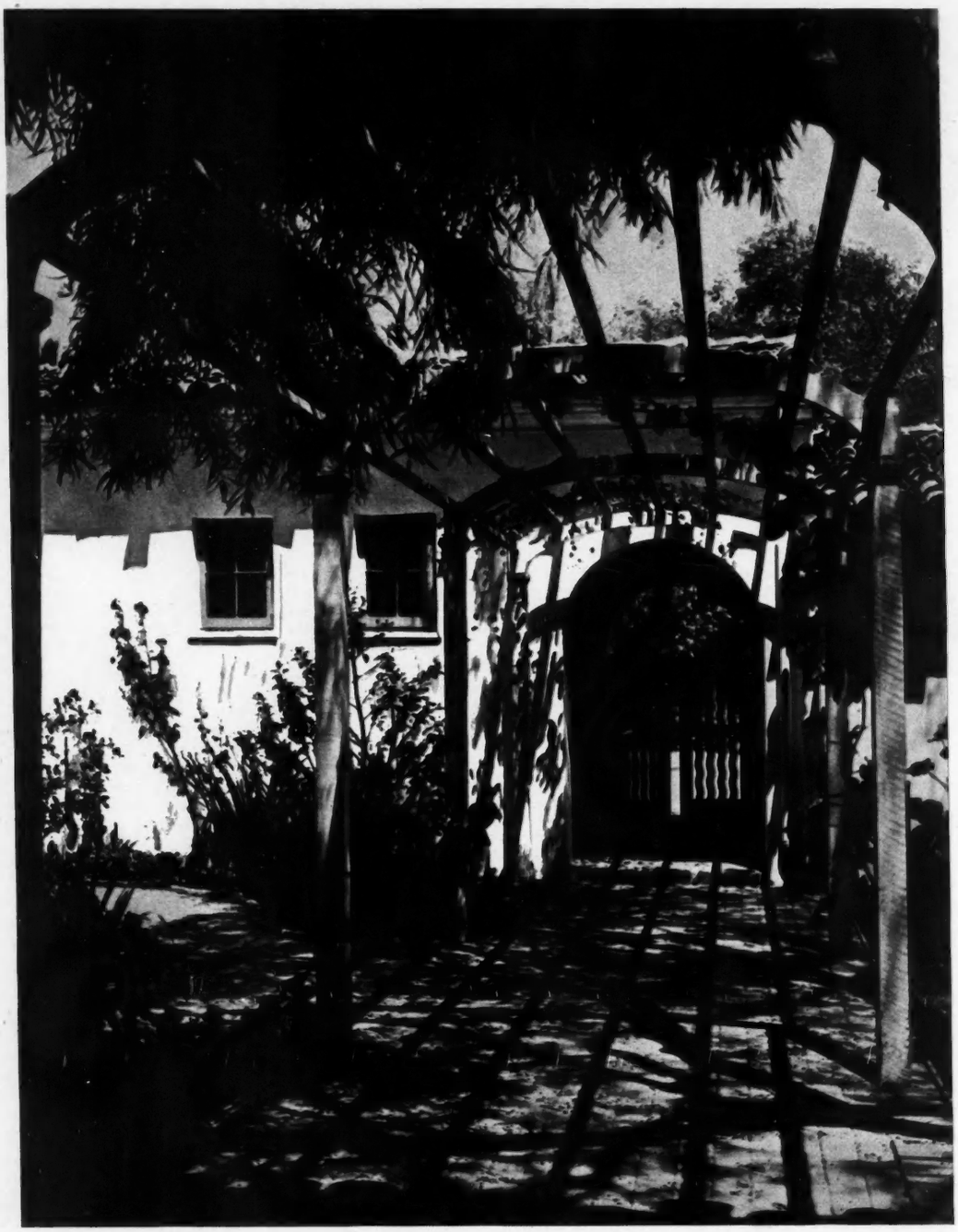
IN NEARLY all cases of human ailment there are three indicators that doctors examine first, the pulse, the temperature and the tongue. When society gets as sick as it is these days, the head of some sort of social clinic should find a way to take its temperature, its pulse and look at its tongue. Perhaps there are no thermometers that run that high and I am sure that an examination of the social tongue would show that it is not coated, but plated.

In the same way that a temperature or high pulse indicates danger to the health of the individual patient, there are unmistakable indications of impending spasms in the social system. One of the most significant of these symptoms is talk about changing political boundaries. Not that these changes should be avoided. An amputation is sometimes the best remedy, but a desire for a change of boundaries is a symptom of deep discontent somewhere. Always does an agitated geography go hand in hand with restlessness amongst the people.

WANTED, A PIECE OF GROUND

DEATH holds no terrors for me. My burning bunions have cried out for the touch of "good earth" for lo these many years. With nothing to walk upon except concrete, asphalt, marble and linoleum the memory of the spring of earth under foot is slowly fading. But, ah, to follow a plow. That would be Nirvana.

And so it nearly proved to be for Farmer J. R. Brown near Marysville. Last July, according to the announcement of the Farm Credit Administration, farmer Brown lost his wallet containing $130.00 while plowing his fields. The other day he plowed them up. To quote the Farm Credit Administration report, "Farmer Brown can't complain about his bills being cut in half (in plowing them up) because the value of the dollar has already suffered the same fate." Anyhow, here is another proof of the reward of industry. I'm going out to see if I can't borrow a plow.



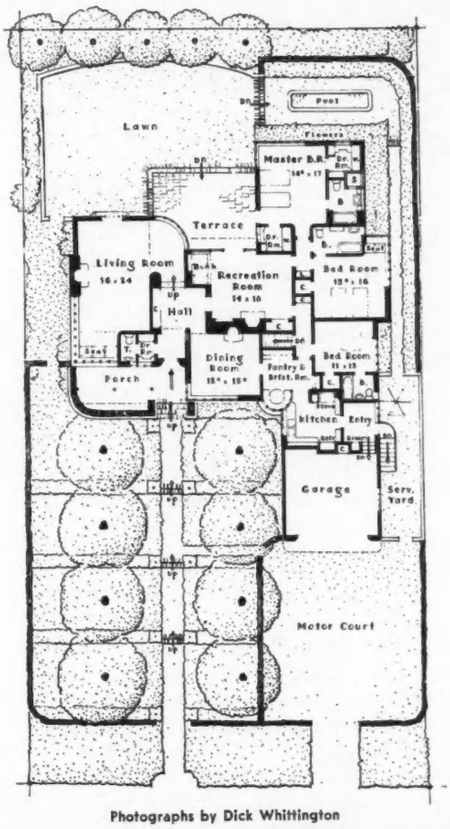
Photograph by Wm. Clarke

Lights and shadows under the pergola

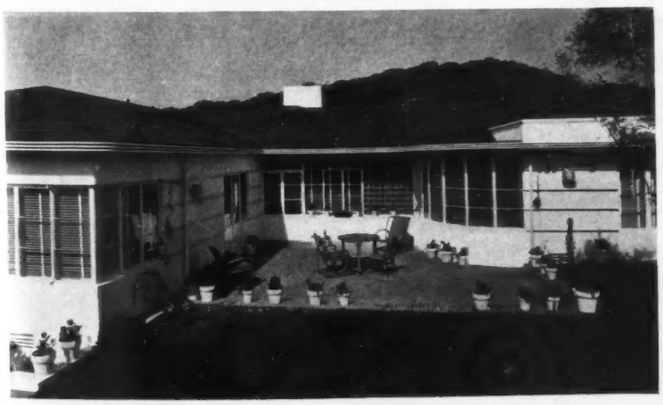
Roland Coate, architect



Photograph by Westwood Village Studio



Photographs by Dick Whittington



THE HOUSE OF NEW IDEAS

Los Angeles, California

H. ROY KELLEY, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

A STUDY of many of the so-called model homes will reveal that they are very cold and inclined to be too extreme. As most model homes are built to sell, they must, of necessity, be planned to appeal to the greatest number of people. This calls for conservatism in design and with more attention to equipment and gadgets which speculator builders insist is the greatest aid in selling a house. A couple hundred dollars worth of gadgets and tricky effects, useful though they may be, will often cause the sale of a poorly designed and constructed dwelling.

In a study of this House of Ideas it is at once noticeable that the plan and design have been approached in a refreshing, original manner. No attempt has been made to conform to any traditional styles. Likewise there was no fixed idea of designing what we call the *modern* home. Here is a house that is livable, comfortable and as charming as any of the popular traditional types.

Convenience, livability, orientation, prevailing winds and outlook have been carefully considered in the placing and relationship of the rooms. Important too is the fact that the window areas have been concentrated so as to avoid having too many scattered windows and too little wall space for the placing and grouping of furniture.

Perhaps one of the reasons for the freedom of expression and absence of style prejudices lies in the fact that the architect was given carte blanche to design the house for the *Woman's Home Companion*. In order that the house be finished and open for inspection on March 15th it was necessary to carry on its construction under a mammoth canvas tent. Compared to the usual one hundred and twenty days for construction of a house of similar size, this one was completed in forty-seven days. It rained during much of this time but the use of twenty-four hour quick drying cement for the foundation and dry lumber for framing allowed the work to proceed on a twenty-four hour schedule.

The lot faces northwest and the house is a few feet above street level and orientated so that many of the rooms will get both morning and afternoon sun, and all of the rooms have an outlook to the gardens or hills beyond.

Simple design marks the exterior, with white plastered walls, large simply divided metal sash and a roof of heavy shingles. The porch columns are light steel members and there is very little architectural wood trim or detail. The entrance door is a simple flush type with a metal-edged glass opening. Shelter is provided by the light weight semi-cantilevered porch roof. In the rear opening off the master bedroom and the recreation room is a brick paved terrace, protected from the strong ocean winds and affording the maximum enjoyment of an outdoor living room.

In the living room general lighting is accomplished by a continuous light around the room above the window heads which throws a soft light on the ceiling, indirectly lighting the whole room. More brilliant localized light for reading is provided by a glass panel over the built-in seat. The colors in this room are mahogany browns, dusty blue and egg shell with accents of lemon yellow and plum. Egg shell broadloom carpet extends to the walls and curtains are filmy gold beige silk gauze with a silver-white lateral stripe. The furniture is light fruitwood, pickled pine and walnut.

The recreation room faces the garden with large windows on the southeast adjoining a wall of translucent glass brick, which admits light but gives privacy to the corner bunk, which can be separated from the room by a curtain on a concealed track. The fireplace is flanked by cupboards which provide space for books, magazines, games, etc. All these doors are concealed in the wood paneling of the room, which is a light natural finish. The recessed bar is lacquered in red and boasts its own refrigerator. The game table is fruitwood and the chairs are upholstered in rough textured tans and browns. Dark red linoleum covers the floor, and two of the walls are covered in grass cloth, an interesting textured weave in natural shade. The large chairs before the fireplace are brown welted in eggshell white. Artificial lighting is provided by two fixtures set in flush with the plaster ceiling, throwing a direct light on the card or game tables while concealing the rays from the eyes. Additional light is provided by a glass panel over the bunk and by lamps for which plenty of outlets are provided in all of the rooms.









The master bedroom is reached through a short hall off the recreation room and also opens through a French door onto the terrace. A woman's dressing alcove adjacent to the bathroom is equipped with built-in dressing table, shelves, cabinets and mirrors. In another corner of the room the man of the house has his own wardrobe with sliding doors, shelves and built-in mirror. The walls of all bathrooms are surfaced with Carrara glass and have linoleum floors. Colors are a combination of hyacinth pink and platinum with a platinum gray broadloom carpet, gray satin chaise longue. The furniture is deep reddish walnut tones, showing redwood burl veneers. Curtains are shell pink mousseline with Venetian blinds of the same color.

In the second bedroom is an interesting arrangement of corner windows with a spacious and comfortable window seat. The walls of this blue and white modern bedroom are covered with the popular Federal design wallpaper. The furniture is lacquered white and blue bird's-eye maple; chair and floor lamp are white satin; lamps in blue and white crystal; the glass curtains are a delicate azure blue mousseline.

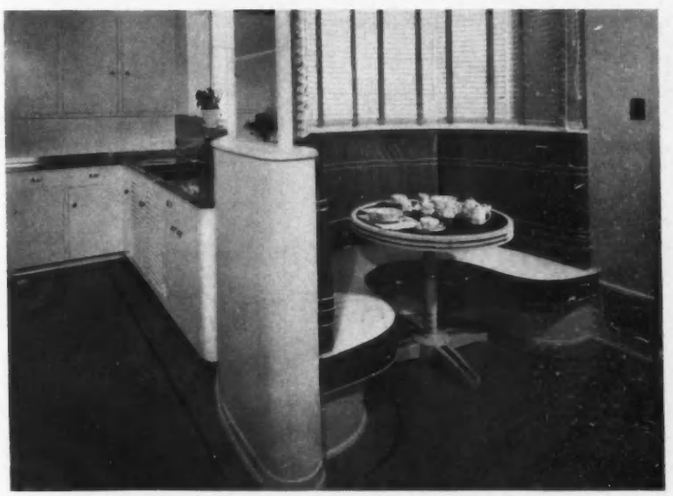
A third bedroom is arranged so that it may be used either as a guest room or as a maid's room.

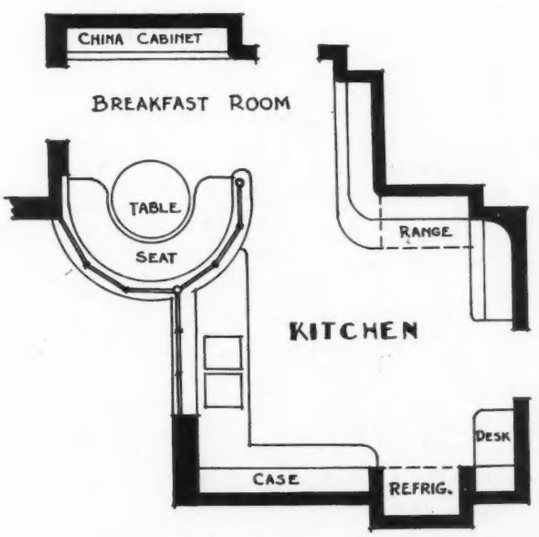
The kitchen and breakfast nook are combined in a way that should prove extremely popular with a unique plan affording the dining nook complete privacy. The interior half of the bowed window is of opaque glass, forming a decorative screen around the built-in leather-covered seat of blue and white surrounding a round metal table. The pantry end of this nook contains cabinets for china, glass, linen and silver. In one corner of the kitchen is a radio and a writing desk for "keeping accounts" and menu making. The refrigerator fits into a niche with ample air circulation around and above. All metal cabinets and drawers are finished in white with monel metal sink, drainboards and counter tops and a monel metal dishwasher. The ceiling is azure blue, giving a sense of outdoor spaciousness and the lights are sunk flush with the ceiling. The latest model of gas cooking range is installed and likewise the very latest of cooking utensils and electric cooking aids. The floor is covered with linoleum. Incidentally here is one kitchen that is a "right-hand" kitchen. The detailed floor plan shows how very workable and efficient it is.

The laundry and service porch, as in most California houses, are combined and the most modern type of laundry equipment has been installed. The entry opens to a service yard which in turn is reached through the motor court. In a small basement off the bedroom hall is storage space, a gas storage type water heater and a gas warm air furnace.

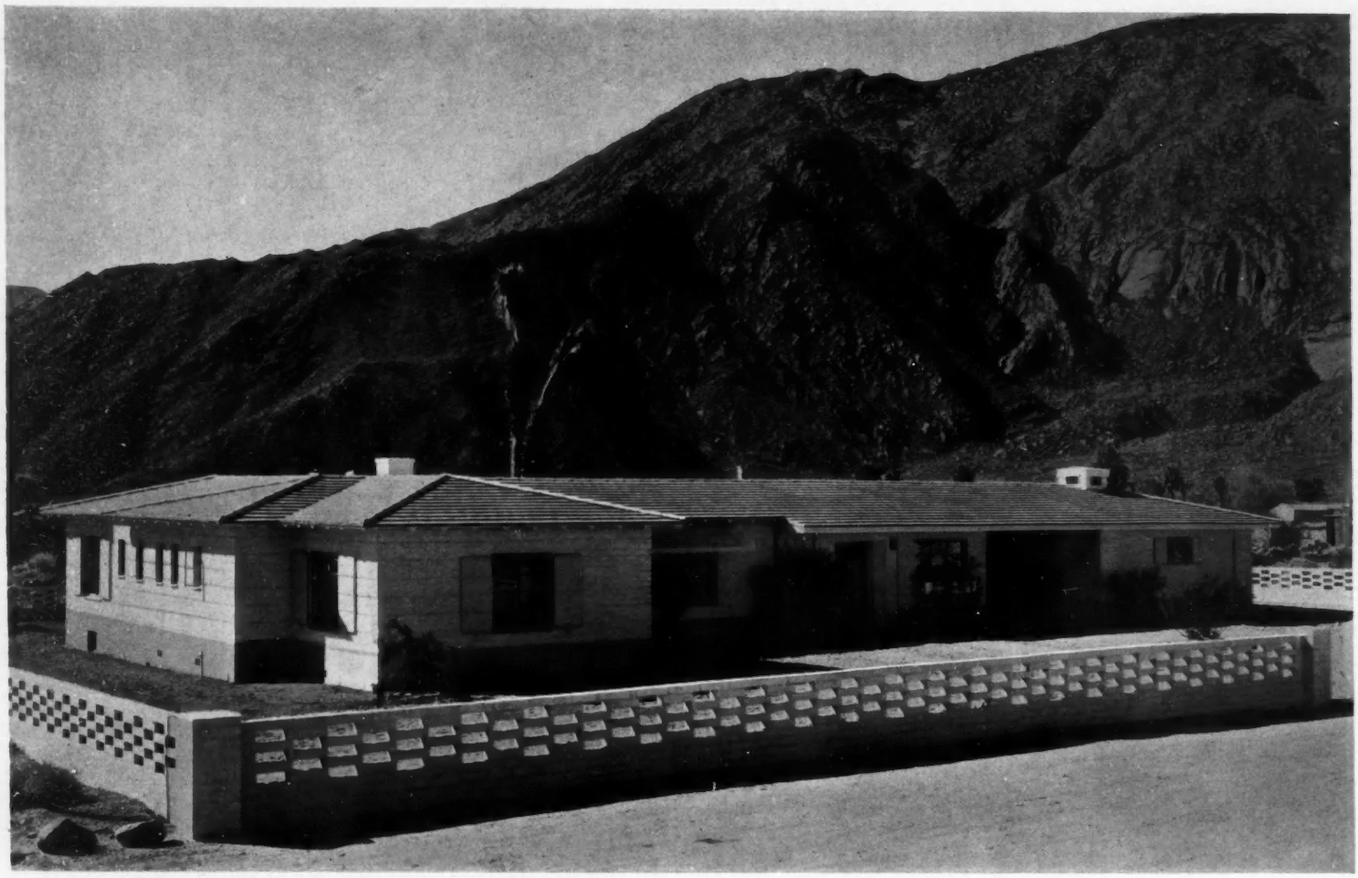


Stove:	American Stove Co.'s Magic Chef
Refrigerator:	General Electric Co.
Dishwasher:	Thor Washing Machine Co.
Electric Mixer:	American Wholesale Co.
Linoleum:	Armstrong Linoleum Co.
Pyrex Ware:	Corning Glass Co.
Silver Ware:	Oneida Community, Ltd.
Dinner Ware:	Cavitt-Shaw Co.
Glass Ware:	Fostoria Glass Co.
Mirro Aluminum Ware:	Aluminum Goods Co.
Toastmaster:	Waters-Centers Co.
Sunbeam Mixer:	American Wholesale Co.
Radio:	General Electric Co.





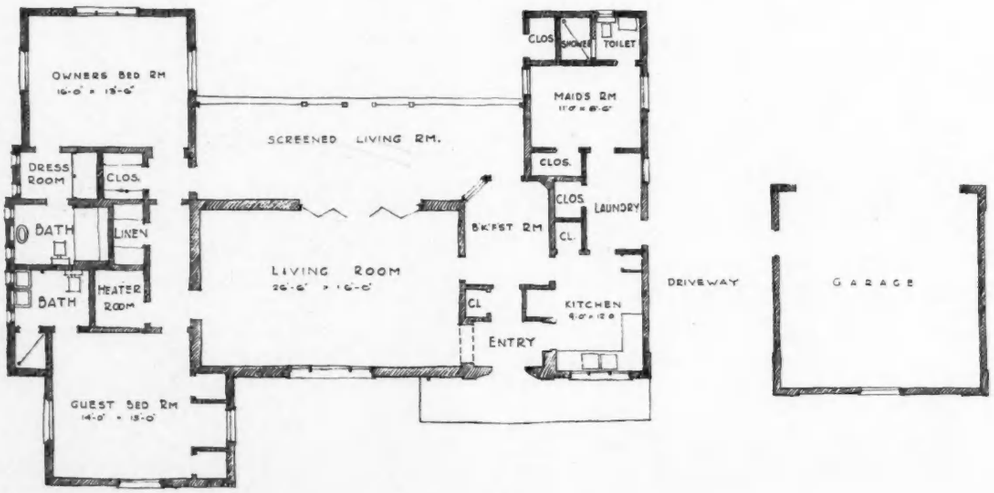


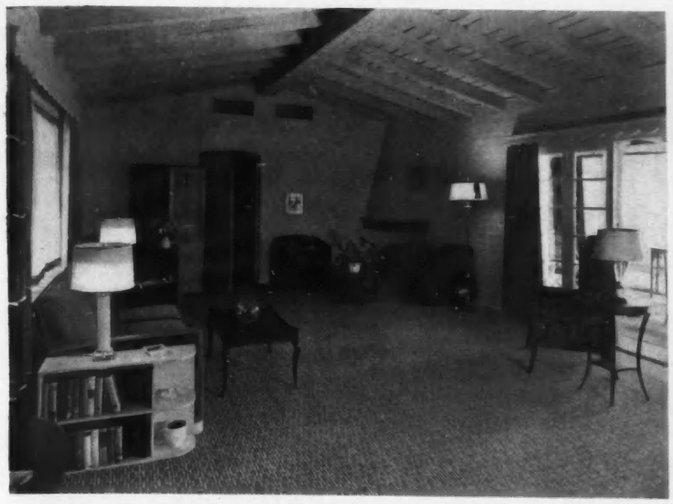


Photographs by Stephen Willard

LAS PALMAS DEMONSTRATION HOME — PALM SPRINGS, CALIFORNIA

Similar in scale and treatment to the Walker house, illustrated in the January 1936 issue, Architect Earl T. Heitschmidt and his Palm Springs office in charge of Charles O. Matcham have given a distinctiveness to this model home on the desert. Planned to take full advantage of the view and the desert climate, the simplicity of line and color and successful use of materials produce a restrained modern character which harmonizes with the desert atmosphere.









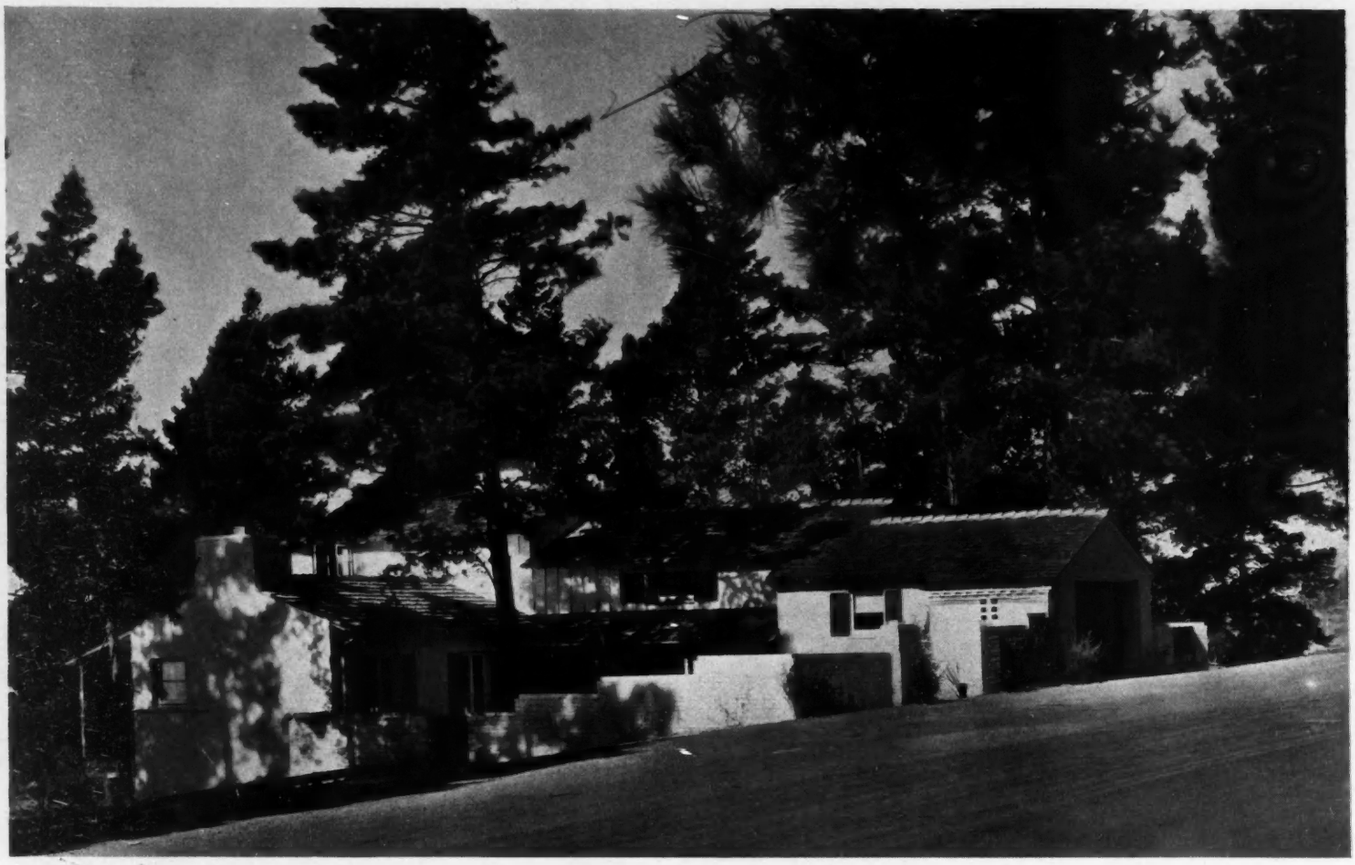




Semi-fireproof and in complete accordance with the earthquake ordinances, hollow cement building tile walls are reinforced with concrete studs from footing to bondbeam. This provides security and assures ventilation.

The stone tile walls are gray-white with a dado trim of dirty pink. Plastered exterior walls are a light powder green to blend with the darker green glaze of the smooth shingle tile. Green is also used for wood trim and steel sash.

The interior studios of Bullock's have cooperated with the owner, Mr. Alvah F. Hicks, prominent Palm Springs realtor, in furnishing the house in colorful settings and complete equipment. The large living room opens off a small entrance hall—walls are a light, lemon green and the furniture is modern and French provincial. A corner fireplace with its grouping of comfortable chairs, coffee table and reading lamp offers solace when desert nights grow cold. One of the bedrooms is furnished in the modern trend with blue, yellow and gray predominating with wall paper and accessories harmonizing. One of the most successful and certainly popular features of the house is a wide enclosed porch or outside living room with its bright Chinese Chippendale furniture and its view of the desert and far hills to the south. A very effective light-lessening shade is used in this outside living room, which removes glare but admits air. The kitchen is large and efficiently arranged with all the latest ideas of equipment and design. On account of the extreme heat and cold of the desert a system of heating by gas and ventilating has been installed.



RESIDENCE OF MR. AND MRS. G. B. MILLS

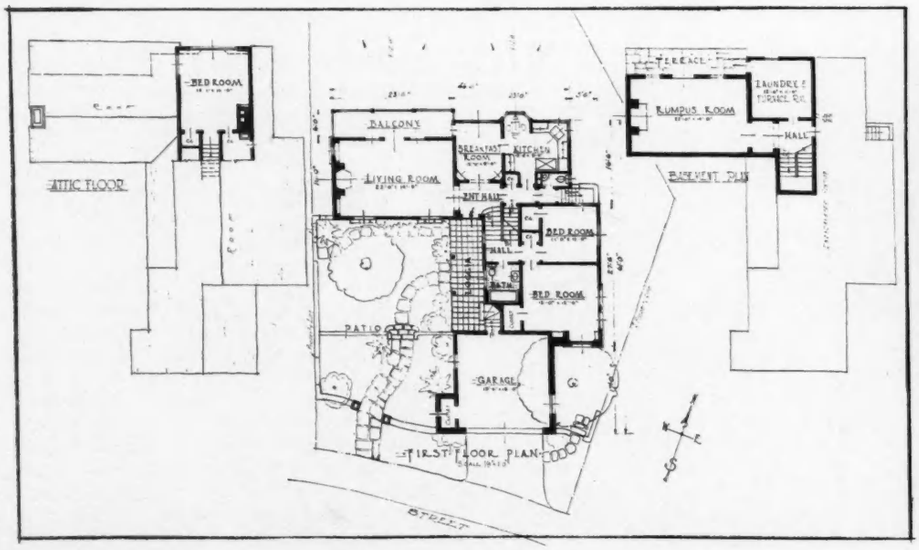
Oakland, California

MILLER AND WARNECKE, A. I. A., ARCHITECTS

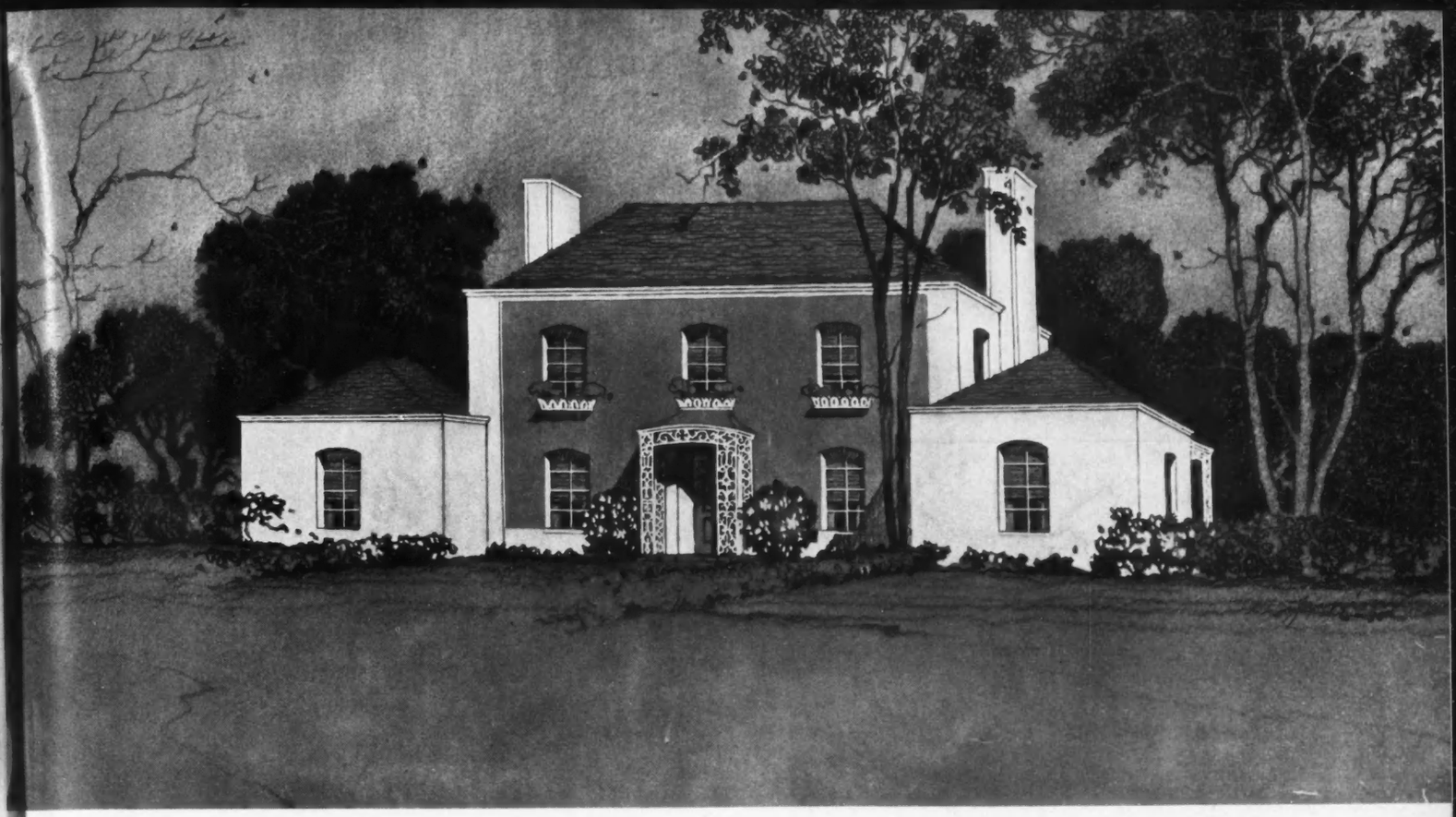
Awarded First Prize in a competition sponsored by the Alameda County Chapter of the American Institute of Architects and given First Honorable Mention in 1935 by Better Homes in America.

In a picturesque setting among the pines high up in the Piedmont Hills, the architects have chosen the popular California-Colonial style for this prize-winning home. A combination of white-washed brick veneer, redwood board and batting and white cement plaster with a natural brown cedar roof gives a happy color harmony.

Photographs by Waters & Hainlin





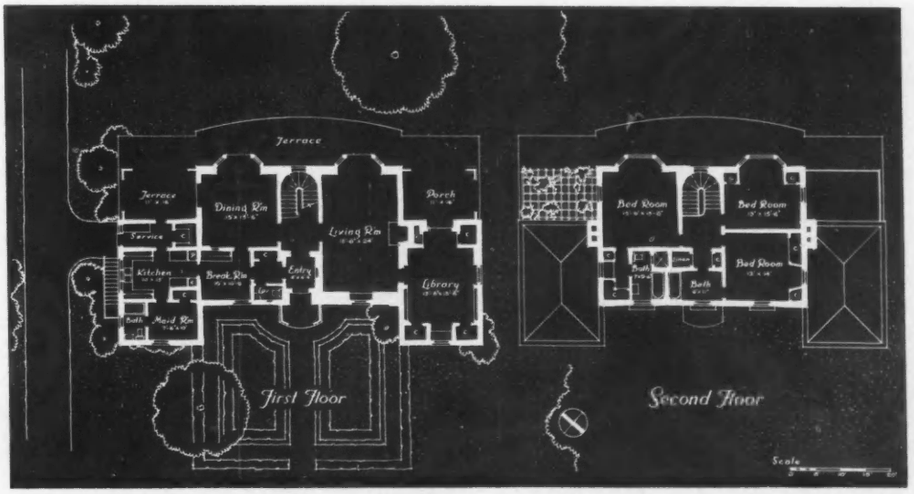


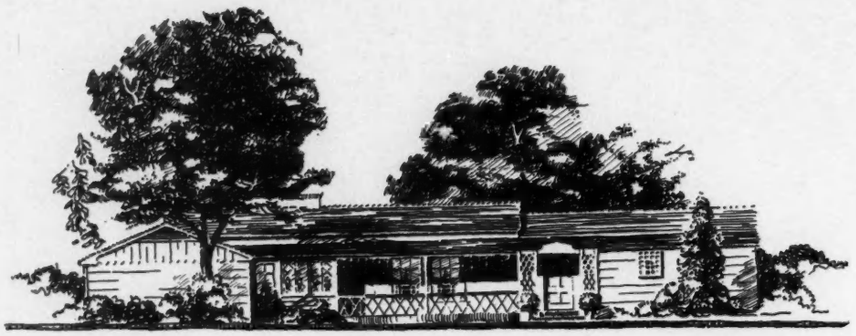
Georgian in California

Edgar Bissantz - Architect

He who turns to the architecture of England and America during the Eighteenth Century, and adheres to its simplicity and dignified proportions, is sure to achieve a sound house, free from the vagaries of fashion.

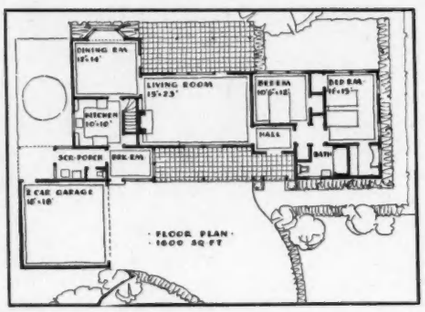
Imported "romantic" styles, alien to the temperament of most Americans, are obsolete with the change of current fads. Modern architecture, with all its promise of more significant building, becomes obsolete with the development of new materials and mechanical processes. But the fine domestic quality of buildings of this type seems to meet an ever recurring need in the lives of our people, for it carries on the stream of American tradition, harmonizes easily with our possessions, and is above all practical in arrangement of plan.





MAKING THE SMALL HOUSE MORE SPACIOUS

A small house containing sixteen hundred square feet. Wood frame and horizontal siding with shake roof and wood trellis. Eugene D. Weston, A. I. A., architect.



THE SMALL HOUSE SERIES

Unquestionably the greatest number of housing units to be erected during this and next year will be under $10,000. The most popular range will be between $4,000 and $6,000. As a house of more than the latter amount is considered too expensive for eighty per cent of American families, there is need for more accurate information concerning the problems of designing the small house of today. The editors therefore plan to conduct this series on the subject of the SMALL HOUSE, drawing upon experts in each field and with the hope that the information will be useful to home builders, architects and contractors. We shall be happy if you will write us concerning any of the articles in this series or if you have any questions which we may be able to answer.

TO FOLLOW:

Kitchens for the Small House
Windows for the Small House
Roofs for the Small House
Floors for the Small House
Heating the Small House
Common Errors in Estimating the Cost of the Small House

ALL HOUSES that are not large are not necessarily small. The smallness of the house is often a matter of opinion. It is also a matter of comparison. Measured by the scale of Buckingham Palace, St. James' is small. The house that is here under discussion is what may be considered the smallest practical house for a family of three to live in. That means the cutting down of rooms to the least common denominator—two bedrooms, one bath room, two closets, one living room, one dining space, one kitchen, one small kitchen porch and a garage for one car. Approximate dimensions of these rooms would be living room 16′ by 24′, dining alcove 10′ by 12′, bed room 12′ by 14′, bath room and closets 10′ by 12′, hall 8′ by 8′, kitchen 10′ by 14′, kitchen porch 5′ by 10′, or about 1200 square feet of net living area, all dimensions being inside. Add to this 200 square feet for a one car garage and the result is about the very smallest house that will accommodate a family of three with any degree of comfort.

How to arrange this house so that it will be as spacious as possible and perhaps look a little more spacious than it is, is the problem.

It is axiomatic that the more a given area is cut up, the smaller it appears. This is particularly true in the case of the small house. Everything, furniture, partitions, ceiling heights, windows, that reduce the length of vistas have a tendency to shrink the apparent size of the interior of the house. Furniture should not be grouped so as to divide the rooms into two distinct sections. For that reason it is wise to use as much built in furniture as possible. These elements then become part of the structure, leaving more clear space in the middle portions of the rooms. Built in book cases, dressers, tables have led to modern furniture designed to take on the character of the room.

Whenever possible partitions should be eliminated. By this is not meant the old fashioned arched opening between the hall and living room but the separate dining room should be left for larger structures. In the small house a dining space that is an ell off the living room lends its space to that room. Most modern small houses, in the west particularly, are now planned in this way.

The entrance to the living room should be at a point where the first view into the room is along the vista of maximum length. The more windows there are, within reasonable limits, the more spacious will the room appear to be, particularly when the window cut up has its maximum dimension horizontal. Narrow doors invariably give the impression of a cramped interior. A three foot or even a two foot ten inch door, always looks generous. Floors and floor coverings in monotones create the impression of more expanse than is received from multicolored patterns, unless the patterns are very small. The new linoleum floor coverings in gun metal and powder blue shades with narrow marquetry borders are particularly effective. Ceiling heights are very important. The constant demand upon the architect and the contractor to get the price of the house considerably below the cost, is resulting in a lowering of the ceiling to a point where one instinctively stoops on entering the room. No living room ceiling should ever be lower than nine feet above the floor, preferably nine feet six inches. Bed rooms may be eight feet, preferably eight feet six inches.



BASIL RATHBONE

One of Hollywood's Gentleman Villains



WHEN Basil Rathbone was born at Johannesburg, South Africa, one wonders if the elder Rathbone, a mining engineer, may not have placed the new acquisition under a microscope and coolly surveyed the various surfaces with some scientific calculation. Undoubtedly, he concluded that he'd become the proud possessor of a valuable diamond, if yet in the raw. One can picture him enthusiastically washing and polishing the diamond—and perhaps adding a dash or two of talcum powder.

But Mr. Rathbone soon decided that the young diamond in the rough needed more subtle polishing, and the boy was sent to school in England, together with a younger brother and sister. Further plans that he go on to Oxford or Cambridge were altered by the lad's determined ambition for a stage career. He did not wish to postpone the long apprenticeship.

So Basil Rathbone became a devoted theatergoer, through the stage door, in 1912. A cousin, Sir Frank Benson, fortunately happening to be a Shakespearean impresario, started the young man off on the right footlights. He provided a debut at Ipswich, after which Rathbone toured the United States and returned to Stratford-on-Avon for a season at the Shakespeare Memorial Theater.

The War now broke into the actor's prospering career. He enlisted, rose to a Lieutenancy, and was decorated with a Military Cross.

Again at Stratford, in 1919, Rathbone was portraying "Romeo" when Constance Collier saw his performance and engaged him to play "Peter Ibbetson" in London. He next appeared with Mrs. Patrick Campbell in "George Sand." Gilbert Miller, the American impresario, sponsored his Broadway debut opposite Doris Keane in "The Czarina," in 1922. He later appeared with Eva Le Gallienne in "Hannele," and, not long ago, with Katherine Cornell on a road tour in "Candida," "Romeo and Juliet," and "The Barretts of Wimpole Street."

Among Rathbone's other recent plays have been "The Captive," "The Command to Love," "The Swan," "East of Suez," and "R.U.R." He made a silent picture, "The Masked Bride," with Mae Murray, and in 1929 returned to Hollywood to play opposite Norma Shearer in "The Last of Mrs. Cheyney," her first talking picture.

Since returning from the Cornell tour, this eminent actor has been featured in a number of Hollywood's outstanding pictures. He played Mr. Murdstone in "David Copperfield," Greta Garbo's husband in "Anna Karenina," and Pontius Pilate in "The Last Days of Pompeii." Three of his latest pictures are "Captain Blood," "A Feather in Her Hat" and "Kind Lady." He is now playing the role of Tybalt in Metro-Goldwyn-Mayer's film of "Romeo and Juliet."



A garden in Marin County. Helen Van Pelt, landscape architect

THE EAVESDROPPER

By MARK DANIELS

I STOPPED at an old stone seat beneath the outstretched branches of an aged oak and settled back into a gentle hollow in the huge trunk. The lily pool mirrored the image of a golden thuya that glowed in the light of a full midnight moon. The crickets had cased their instruments, the chorus of frogs in the stream below had died with the last ecstatic song of a lone cicada. The ventriloqual call of the owl on the dead branch of a distant pine had brought his wife to sleep beside him. Perhaps I, too, dozed.

It began as a faint murmur, like the breathing of a broad river or the hum of a steadfast stone. The moon rose majestically. The night air tiptoed past the roses.

"Spring draws near. My topmost cones are swelling."

"It may be spring in the upper air but it has not reached us here below. We Daphnes still await the caress of awakening Columbine."

"Our stately Fir says that the rains, long given to our garden, ride the southern winds to lift the white blankets from the sleeping Hemlocks in the mountains."

"Old Deodar will miss the winds if they stay too long with the northern rains."

"Cypress deodora, if you please. But I am not really old although a joint cracks now and then. I need exercise. There is nothing like swaying in the wind to start the sap flowing."

"Are there many winds in India, whence you came?"

"Aye, young Cypress, many. Strong and friendly."

"It is good for a Cypress to play with winds like that. Just growing is sometimes dull."

"If you Italian Cypress would shed your leaves as we Poplars do you would find life more interesting."

"Magnolia does not shed bare, yet she is happy."

"I have brother Magnolias that do and they are no more happy than I, except when it is very cold."

"What is the secret of your happiness, my dear Magnolia, if a weeping Willow may ask?"

"Life is so full. The winter rains roll softly down my broad, smooth leaves. Spring finds me washed clean and brings her butterflies to my opening buds. The summer winds sway my glabrous foliage to flash invitations to the bees and set the sun at hide and seek with shadows where the mocking bird rides full-throated."

"Pooh, Magnolia and her mocking bird. In England we Lebanons welcome the raven and the rook."

"In the Carolinas we are proud to hear it said that a garden is incomplete without a Magnolia and a mocking bird."

"Personally, I love the humming bird best. His light caress stirs me with haunting memories of far off France."

"I am surprised to hear such a confession from a Lilac bush. Are there no guardian trees in the gardens of France?"

"Oh, yes, indeed. In the south Auricaria guards us perhaps too well, for he offers little to either bird or bee. He is not like our beloved Sequoia."

"How long has mighty Sequoia been in this garden?"

"We five Pines were brought here forty years ago and he was here at that time. He has hardly changed a branch since then."

"I was the first acorn dropped upon these gentle slopes. My sprouts grew in the long shadows of our great guardian."

"Sequoia and old Oak stood alone on this hill when I and my sister Yew were placed, fifty years ago, to mark this entrance to the garden."

"From acorn to oak, for three centuries Sequoia's shadow has protected me from drought and heat, and today we all know comfort as he stands between us and the hotter suns."

"How long, great guardian, have you been here? But perhaps Sequoia considers my question personal?"

"Did I hear my name?"

"Azalea asks how old you are."

"And she feels that her question may have offended you."

"Forgive me, my dear Azalea, I dozed. I did not hear."

"I did not ask how old you are, great Sequoia; I wouldn't do that, although I should love to know. I only inquired how long you had been in this garden."

"'Twould amount to the same thing. Well, well, let me see. What century is this?"

"Why do you ask, dear guardian?"

"The passing years leave little record with me. I have no period of nakedness to calendar the passing years. I doze and another decade has flown. I find it difficult to keep track of the centuries, but I do remember the year of the crucifixion and, some time later, the years of the crusades."

"Were you here when our Laurel wreaths crowned the heroes of the Greeks?"

"Yes, but I was not more than twice as tall as you Laurels are today."

"Have you any brothers in the Pyrenees, great Sequoia?"

"A few, little Mugho, lately taken there."

"What do you mean, 'lately,' you to whom time means nothing?"

"Within a century or so. They are now probably no higher than my first knee."

"It is very difficult to grow fast or big in the Alps or Pyrenees. We Mughos never try it."

"Yet you have brother Pines in other parts of the world who grow tall, some not far from my brother Sequoias."

"Yes, that is true. Our family is terribly scattered."

"Those who grow slowest live longest, little brother. Witness the Pines of Rome."

"Will cousin Yew add a testimonial to the merit of slow growth?"

"Right-o. Robin Hood made his first bow from a branch cut from my father."

"Does father Yew still thrive?"

"Quite, quite. He is in Staines, where I was cut from him, you know."

"To me, Sequoia, do you think his father Yew really saw King John sign the Magna Charta?"

"Yes, little Tenyosho, he saw King John surrounded by the scowling barons. The winds that bore the eagles to my crown told me so, for I was then well along in treehood. Your aged father saw many things, didn't he, youngster?"

"Right-o, quite. The Normans, the War of Roses, Elizabeth and all that sort of thing, you know."

"If a modest fern may say so, none of you can trace your ancestry back as far as Ginkgo can."

"I don't think that even he can trace back as far as these Cycads that grow in my Linden's summer shade."

"Perhaps not. Yet the records of the rocks show Gingko and Cycad together before man came."

"How does a little Lichen know so much?"

"Oh, I know my rocks. But tell me, Gingko, did your father see a big chart, too?"

"Of a sort, little Lichen. My honorable father saw the passing of Genghis Khan, the Mings and the Mongols, in the flowery valley of the Min.

(Continued on Page 35)



A portrait of D. H. Lawrence by Knud Merrild which has been recently purchased by a large private collection in Los Angeles.

BOOKS

By EDWIN TURNBLADH

LITERARY controversy swept about D. H. Lawrence during a life which ended in 1930. But there was never any doubt of the poetry that was so major a characteristic of the man. Whatever he thought, whatever you think, we are each held to "feeling the shadows like a blind man reading." These poems are taken from "The Collected Poems of D. H. Lawrence," published in London in 1928—

Grey Evening

When you went, how was it you carried with you
My missal book of fine, flamboyant Hours?
My book of turrets and of red-thorn bowers,
And skies of gold, and ladies in bright tissue?

Now underneath a blue-grey twilight, heaped
Beyond the withering snow of the shorn fields
Stands rubble of stunted houses; all is reaped
And trodden that the happy summer yields.

Now lamps like yellow echoes glimmer among
The shadowy stubble of the under-dusk;
As farther off the scythe of night is swung
Ripe little stars come rolling from their husk.

And all the earth is gone into a dust
Of greyness mingled with a fume of gold,
Timeless as branching lichens, pale as must,
Since all the sky has withered and gone cold.

And so I sit and scan the book of grey,
Feeling the shadows like a blind man reading,
All fearful lest I find the last words bleeding:
Nay, take this weary Book of Hours away.

Twilight

Darkness comes out of the earth
And swallows dip into the pallor of the west;
From the hay comes the clamour of children's
mirth;
Wanes the old palimpsest.

The night-stock oozes scent,
And a moon-blue moth goes flittering by:
All that the worldly day has meant
Wastes like a lie.

The children have forsaken their play;
A single star in a veil of light
Glimmers: litter of day
Is gone from sight.

SPRING FEVER

Unjust Reviews While Pursuing a Golf Ball

"Graphic Methods for Presenting Business Statistics," by J. R. Riggleman. The most graphic method I'd seen was "Third Reminder—Please!"

"Getting Acquainted with Minerals," by George L. English. After reading this book you'll know minerals like nobody's bismuth.

"Your Face Is Your Future," by H. Rubenstein. If that's the case, when a woman peers into a mirror maybe she finds that the only part of her future which looks shiny is her nose.

"Let the Child Draw," by V. D. Perrine. All right, all right—but not on our wallpaper.

"How to Reduce Your Income Taxes Legitimately," by H. Satterlee. Well, I suppose we ought to try the legitimate way first.

"Past and Present Facts About Money in the United States," by Paul Bakewell, Jr. But you won't find the answer to our main question—where's all the money hiding?

"1001 Sandwiches," by F. A. Cowles. Now how will we ever be able to know what we're eating in a sandwich?

"Tennis for Teachers," by H. I. Driver. Why don't they take up canoeing instead? They're good at wielding a paddle, as I remember.

"After Roosevelt," by G. H. Spence. After Roosevelt.

"Borah of Idaho," by Claudius Johnson. Borahsome.

"Vitamins in Theory and Practice," by L. Harris. I've never seen a vitamin practicing, but they must do it in order to perform so well.

"What's Next in Europe," by Sir Arthur Willert. This should be one of the year's best sellers. I imagine even God would like to know.

Thoughts While Looking Out the Window

Every time I see the name of Elizabeth Carfrae, author of "Town Girl," it looks like Carfare to me. . . . With Admiral Byrd away so much of the time finding material for books like "Discovery," Mrs. Byrd must reflect that "a Byrd in the hand is worth two on the ice" . . . No one can say Maysie Greig doesn't preach the buoyant spirit. She has two books out this season—"I Lost My Heart," but "I'll Get Over It."

"The Way to a Man's Heart"

—a short story in titles—

"Young Wife," by Wallace Irwin.

"Ordeal by Hunger," by George R. Stewart, Jr.—or "Why Do Men Suffer?" by Leslie D. Weatherhead.

"The Joy of Cooking," by Irma S. Rombauer—
"Without Grease," by Frank R. Kent.
"Greater Love," by John Rathbone Oliver.

Brief Neighborhood News Item

"Common Sense Bridge," by C. Russell.
"Argumentation," by Pellegrini.
"They Seldom Speak," by Leland Hall.

For Your Spring Garden

Hardy perennials—Faith Baldwin, Walter B. Pitkin, John Erskine.

Medicinal herb—Herbert Hoover.

Daffodil—Ogden Nash.

Bitterbark—Al Smith.

Thornless cactus—Upton Sinclair.

"Ain't We Got Fun?"

"Swimming is Fun," by Sanderson Smith.

"Fun With Electricity," by A. F. Collins.

"There is Fun in Geometry," by L. Kasper.

Literary Names and How to Pronounce Them

Gertrude Stein—like "wine," only more befuddling.

W. Somerset Maugham—like a Hollywood movie star's acquired British pronounciation of "charm."

Bertrand Russell—forget about the final "l". Philosopher Russell says you need not worry about it.

Gilbert K. Chesterton—accent on the "chest," although he's pretty large all over.

Richard Halliburton—the "Hall" is pronounced like "tall," as in "tall stories."

"When Japan Goes to War," by O. Tanin and E. Yohan

—an earnest review—

Seems I can recall from my childhood days,
While I o'er my porridge was bent,
Father, deep dunking a morsel of toast,
Read—"War Looms in the Orient!"

And once when our minister came to dine,
At the seventh helping of peas
He poised his knife like an omnious sign—
"Lord, have mercy on the Japanese!"

What did our valedictorian vaunt,
As vehemence shook her fair frame?
But Russia's got something the Japanese want—
They're considering taking same.

I wonder if Roosevelt couldn't implore
The Russians and Japanese
To declare their old bloomin' looming war,
So we people can have some peace?

And Geneva a social note could write,
Before we lose all our patience—
"Of course we'll confer, but go on and fight,
Cordially, the League of Nations."

MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cantua buxifolia	H.-H. E.	4′	cerise and orange	some shade	garden	Cuttings in spring under glass.	Half-climbing shrub; liable to red spider.
Ceanothus thyrsiflorus (Wild Lilac)	H. E.	12′	misty blue	sun	light, well drained	Seed or soft wood cuttings in spring; mature wood in fall in frame.	Is a drought resistant native of California.
Cytisus fragrans (Genista fragrans) (Broom)	H. E.	6′	bright yellow	sun	any well drained	Seed; cuttings in early spring; layering.	Good for dry banks where soil is poor. Flowers are fragrant.
Diervilla florida (Weigelia rosea) (Weigelia)	H. D.	6′	pink to deep rose	part shade	garden	Easily by cuttings in Feb.; suckers and seed in spring.	Slender, branching shrub.
Fabiana imbricata	H. E.	8′	white	sun or part shade	garden, well drained	Cuttings in fall.	Prune heavily after blooming.
Hypericum moserianum (Gold Flower)	H. E.	2′	golden yellow	sun or part shade	light, warm garden	Seed, suckers, or cuttings in spring.	Plant in masses in border or as potted specimen.
Kerria japonica florepleno (Globe Flower) (Japanese Yellow Rose)	H. D.	7′	golden yellow double	part shade	good, well drained	Cuttings; layers; root divisions; suckers in late fall.	Has ornamental green stems.
Leptospermum laevigatum (Australian Tea Tree)	H. E.	16′	white	sun or part shade	good	Seeds; cuttings of young wood in summer in ⅔ leaf mold, ⅓ sand.	May be pruned. Good for windbreaks and hedges; is drought resistant.
Tamarix hispida aestivalis (Tamarix)	H. D.	10′	pink, lavender	sun	sandy	Fine seeds, cover lightly; green wood cuttings in February.	Will grow anywhere; likes moisture. Slender growth.
Spiraea sp. (Bridal Wreath)	H. D.	6′	white, pink, crimson	sun or part shade	any moderately moist	Woody or green wood cuttings under glass.	Used in borders or as specimens.

TREES—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cercis canadensis (American Red-bud)	H. D.	30′	rose	will grow in shade	rich and sandy, with loam and moisture	Seed in spring or green wood cuttings.	Is of rapid growth. Transplant while young.
Cercis occidentalis (Western Red-bud)	H. D.	15′	rose	sun	as above	Same as above.	Foliage is a good green. May bloom in March.
Paulownia tomentosa (P. imperialis) (Empress Tree)	H. D.	40′	pale lilac	sun but sheltered	light deep	Seed in spring, soaked in hot water.	Flowers in long, fragrant panicles, leaves large, heart-shaped.
Pittosporum undulatum (Victorian Box)	H. E.	25′	cream	sun	garden	Seed sown in winter or early spring.	Tall hedge, wind-break, or specimen. Flowers fragrant.
Umbellularia californica (California Laurel)	H. E.	50′	yellowish green	part shade	moist garden	Seed.	Leaves are aromatic. Native of mountain stream sides. Fine shaped tree.
Pyrus Halliana (Hall crab-apple)	H. D.	18′	deep rose	sun or part shade	garden	Grafted.	Variety Parkmanii is double-flowered form.
Pyrus ioensis (Prairie crab-apple)	H. D.	30′	tinted pink	sun or part shade	garden	Grafted.	Bechtel's crab is double-flowered form.
Fremontia californica and F. mexicana (Flannel Bush)	H. E.	15′	deep golden yellow	sun	well drained	Hard to propagate; best to buy young plants.	Native of desert slopes; grows well on hillside and is drouth tolerant.
Cornus alba sibirica (Coral Dogwood)	H. E.	15′	coral red branches, white flowers	part shade	damp but well drained	Best to buy plants.	Does better when shaded from hot sun by high trees.
Crataegus oxycantha (English Hawthorne)	H. D.	20′	white	best blooms in shade	rich, loamy limestone is best	Seed in fall.	Does best under high trees. Good for hedges, topiary work, specimen.

FLOWERS—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Alyssum saxatile (Basket of Gold) (Citrina)	H. P.	10″	pale yellow golden yellow	sun or light shade	light	Divide during dormant season.	Keep on the dry side.
Anchusa myosotidiflora	H. P.	15″	blue	shade	rich, well drained	Seeds or divisions.	Is completely dormant in season.
Dimorphotheca Eklonis	H. P.	3′	white with blue center	sun	light, well drained	Seeds sown in summer, plants set out in March.	Keep on dry side. Cut back to 12″ after flowering.
Helianthemum in variety (Sun Rose)	H. P.	8″	white, pink, rose, yellow, orange, red	full sun	light, on dry side	Cuttings in fall.	Trim lightly after blooming. Good evergreen ground cover or wall plant.
Hemerocallis Thunbergii (Lemon Lily)	H. P.	2½′	lemon yellow	sun or light shade	garden	Divide clumps in fall.	Daintiest and sweetest smelling of day lilies.
Iris ochreleuca (Stately Iris)	H. P.	3½′	white with yellow blotches	sun	rich, light	Set clumps in fall; divide in July.	Good used with early delphinium.
Iris germanica San Gabriel	H. P.	4′	medium blue	sun	garden	Divide and set after flowering.	Tall, branching flower stalks.
Linum (Prairie Flax) Austriacum Narbonses Lewisii	H. P.	2′	light blue to deep blue	sun	light garden	Seed in spring for bloom a year later.	Keep on dry side.
Myosotis in variety	T. P.	10″	pale and deep blue	part shade or shade	moist garden	Sow seed in July, set plants in fall for spring bloom.	Self sows if ground is not disturbed.
Papaver nudicaule (Iceland Poppy)	H.-H. P.	12″	white, yellow, apricot, orange	light shade	light with humus, and well drained	Sow seed in early fall, set plants in late fall or early spring.	Does well in full sun if in deep rich loam.
Scilla nutans (English Blue-bell) S. campanulata, var. excelsa	Bulb	12″	lilac blue	light or full shade	well drained	Plant bulbs in September or October—3 times the depth of bulb.	Plant in quantity for effect. The variety has large flowers.

VINES—April

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Chorizema cordatum	H. P.	10′	reddish orange	sun or part shade	sandy	Seeds; green wood cuttings.	Good on embankments.
Clematis paniculata	H. D.	50′	white	sun	good garden	Seeds.	Needs severe winter pruning.
Lathyrus splendens (Campo Pea)	H.-H. P.	6′	red	sun	leaf mold	Seeds.	Showy fence cover. Native of San Diego County.
Clytostoma callistegioides (Bignonia violacea)	H. P.	50′	lavender	sun or light shade	garden loam	Cuttings.	Good on pillars, pergolas and high trellises.
Wisteria floribunda grandiflora (Japanese Wisteria)	H. D.	50′	violet	sun	garden	Layers; cuttings; grafts.	Give plenty of water in blooming season.



Pittosporum undulatum trees furnished by Roy F. Wilcox & Co. at the "House of New Ideas" in Westwood Hills. Katherine Bashford, landscape artist. H. Roy Kelley, architect.

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Announcement of

NATIONAL HOME SHOW
LOS ANGELES

April 24-May 10

The National Home Show will be held in the Building Material Exhibit, located in the Architects' Building, Los Angeles, according to word from Austin L. Black, Western Director, Exhibit Section, of the Federal Housing Administration.

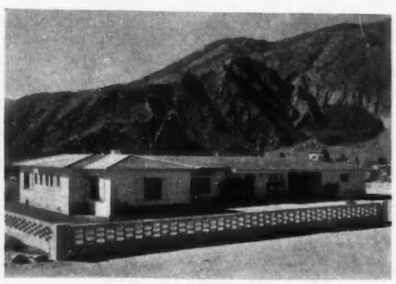
The Building Material Exhibit forms a suitable background for the Government's elaborate educational material, Mr. Black finds, and it is equipped to carry on after the Show and crystallize the enthusiasm and special impetus into practical help for the home builder.

The F. H. A. will provide two carloads of educational material, costing some $75,000 to construct—an exact duplicate of the new 1936 F. H. A. exhibit at the San Diego Exposition.

A staff of experts will be on hand throughout the entire Show, to answer questions pertaining to every phase of housing. Exhibitors will have expert representatives constantly at their displays to answer all questions.

The National Home Show is planned to be a real housing institute, where the spending of a few hours will save days of time for present and prospective property owners. Admission will be free.

William Satterwhite is managing director of the Show, Elizabeth Clifford assistant director, and Clifford Chaffee, exhibit director.



FOR THE NEW

DESERT HOME

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OUTSIDE PAVERS

THE AMATEUR BOTANIST



Lupine, primose and tidytips are some of the wild flowers to look for this month.

LAST month we were just started on some of the conifers, or cone bearers. Every now and then the trained botanist hits upon a sensible name. Conifers isn't a bad one. Well, a blind hog occasionally will find an acorn.

The conifers are in the classification of gymnosperms, plants with naked seeds. Think of gymnasium, and be patient. Some deference must be paid to the systematists. They all start out with the gymnosperms when they get through worrying the algae, mosses and ferns, so I guess we had better follow the same order.

Last month I pointed out one distinguishing feature of the spruces and firs, namely the direction of growth of the cones. Of the naked seeded trees I have mentioned four: pines, larches, spruces and firs. There are a lot more, many of which would be of interest only to a termite, or perhaps, another gymnosperm. But there is one group that we all have an interest in, the cedars.

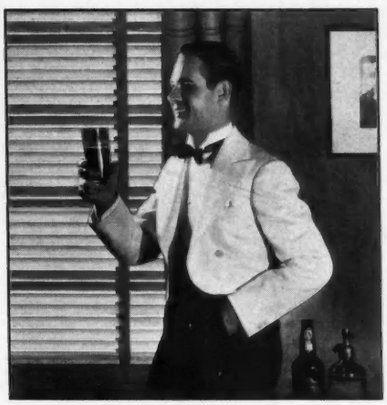
Contrary to common conception the species comprises only three true cedars, the Deodar, the Atlas or Atlantic cedar, and the cedar of Lebanon. The Deodar is a native of the Himalayas, as was definitely proven by Mr. Kipling in his "Under the Deodars." Anyone who has driven out Wilshire Boulevard, in Los Angeles, to the sea, knows what Deodars look like. Anyone who has not taken this drive should do so. The Deodars grow to a height of one hundred feet or more, have spreading branches that cannot make up their minds whether to be horizontal or pendulous, and are usually bluish gray in color. Their needles are one to two inches long and the cones are three to five inches long, rounded at the tips.

The Atlas, or Atlantic cedar is the true Christmas tree, no matter what anyone else thinks. Its foliage is often more glaucous than that of the Deodar and the needles, or leaves, are shorter, seldom over an inch long. The cones also are shorter and often concave at the tip. They are indigenous to Algeria and the Atlas mountains in North Africa.

The cedar of Lebanon is a grand old tree when it gets grown up, which takes several hundred years. There are some plants, like the philodendron, that you can almost see growing, but not old Lebanon, but if you want to see how dignified and impressive he can be, take a run over to the Holy Land. He grows to a greater height than do the other two. At maturity his great branches spread like a solid blanket, casting dark shadows across the venerable trunk. He is a native of Asia Minor and Syria where are the mountains that bear his name. Some will claim that he was named after the mountains but that is foolish. There are all kinds of mountains but only one cedar of Lebanon.

With about eighty varieties of pines, twenty of which are native in California, the task of learning to discriminate between them is difficult, but with only three true cedars even I got the hang of them within a year.

AM *I* *Satisfied!*



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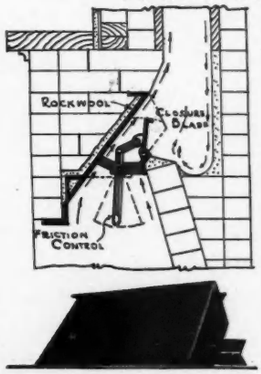
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SPRING COMES AND BRINGS THE FLOWERS

California's Wildflowers

CALIFORNIA claims a greater variety of wild flowers, plants and shrubs than any other state in the Union, but here as elsewhere the annual display varies with the seasons. If Nature is chary with the rains, then the flowers sulk and refuse to bloom. Last year all the hillsides flaunted their appreciation of generous showers and deligted visitors from many climes. This year the very scarcity of bloom arouses the interest of the genuine flower lover who is prepared to wander far afield to satisfy his love of beauty.

Since the middle of March the flowers of the Santa Maria and Santa Barbara regions have blazoned their varied charms and, because of the late rains, will continue to grow and blossom throughout April and into May. A number of the native flowers are annuals, propagate from seeds of the past season and are easily grown in a home garden. Because of their readiness to respond to slight attention seeds have been sown in various sections, particularly along the highway between Santa Maria and Los Alamos, and these flowers are now flourishing in blues, yellows, pinks and lavender. In the town of Santa Maria all the vacant lots have been planted to wild flowers or, as Frank McCoy of the famous flower embowered Santa Maria Inn suggests, "native flowers".

Kern County has not issued invitations to the wild flower festival this year, but the Bulletins state many flowers will be in blossom during April, but not in the profusion of last year. A trip from Los Angeles to Bakersfield, thence across the Cuyama Valley to Santa Maria will disclose acres of flowers. From Santa Maria to Santa Barbara over San Marcos Pass, and back to Los Angeles through the Ojai Valley offers a drive of delightful variety. Gold, rose and purple glow in the fields and lowlands while the hillsides flame with poppies. Lupine in blue, lavender and yellow, foxglove, snap dragon, tidy tips, paint brush, evening primrose, coreopsis, brodiaea, buttercup, mariposa lily, and the owl clover in richest rose-purple, all weave their beauties into banners of delight.

In April, May and even into June the varied fields of San Diego County invite inspection. The coastal as well as the mountainous areas provide gorgeous spectacles. Miss Kate Sessions, who knows all plants, wild and domesticated, states the flowers will be late but as fine as last year. She suggests the very individual flower shows are to be seen in the interior, along the roads leading to Ramona, Laguna and Palomar Mountains, and to Escondido. Miss Sessions also suggests a trip to Ensenada, Lower California, over the new paved highway, where the coast blossoms will be conspicuously fine.

A profusion of matilija poppies should add interest to the drive to Hemet and San Jacinto when a visit is made to the Ramona Pageant, April 18-19 and 25-26, also May 2-3. The blue shrubby variety of wild lilac and the manzanita in fine bloom should be found climbing the slopes of San Jacinto, blue and red penstemons, the low growing white gillias, and blue wooly curls enliven the fields along the highways.

At San Bernardino the very extensive grounds of the Court House have been converted into marvels of beauty. The slopes and the flat beds display every color and kind of spring flower, tulips, stock, snap dragon, poppies of every strain, and all intensified by a low planting so that color waves in the breeze and creeps along the ground. In one bed the baby blue-eyes peep between each stalk of other growth, while on another side and slope pansies lift their faces to the sun. All beautiful beyond compare.

A knowledge of the value of the native plants is growing and many small gardens, as well as large estates, are introducing the native flowers. Club women are interested and members of the Women's Club of Westwood Hills have sponsored the planting of waste fields with wild flower seeds. California boasts of two Wisteria Fetes, one at Sierra Madre in March, and one on the Banning estate at Wilmington, where the giant plant is in full bloom during the latter part of March and through April. The latter plant was brought from Japan nearly forty years ago by one of the Bannings and is described as one of the finest growths of the species in the state.

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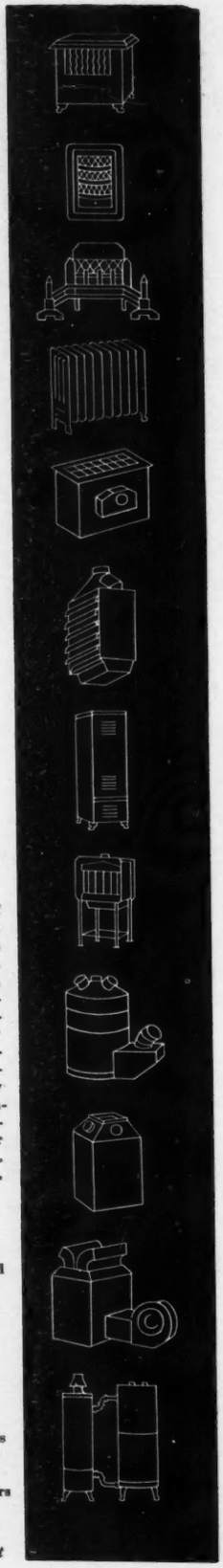
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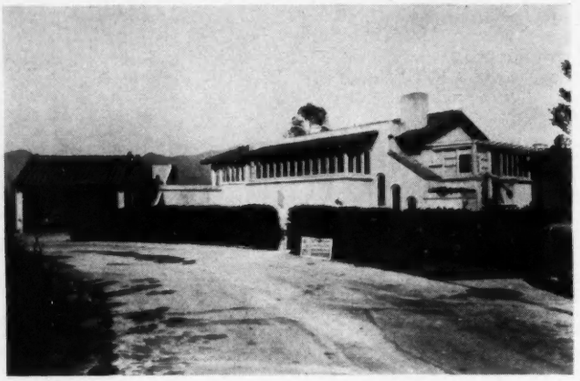
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ANOTHER MEDITERRANEAN VILLA OF

RESIDENCE OF MR. AND MRS. GEORGE KUHRTS, JR.
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MILTON BLACK, ARCHITECT

BEFORE



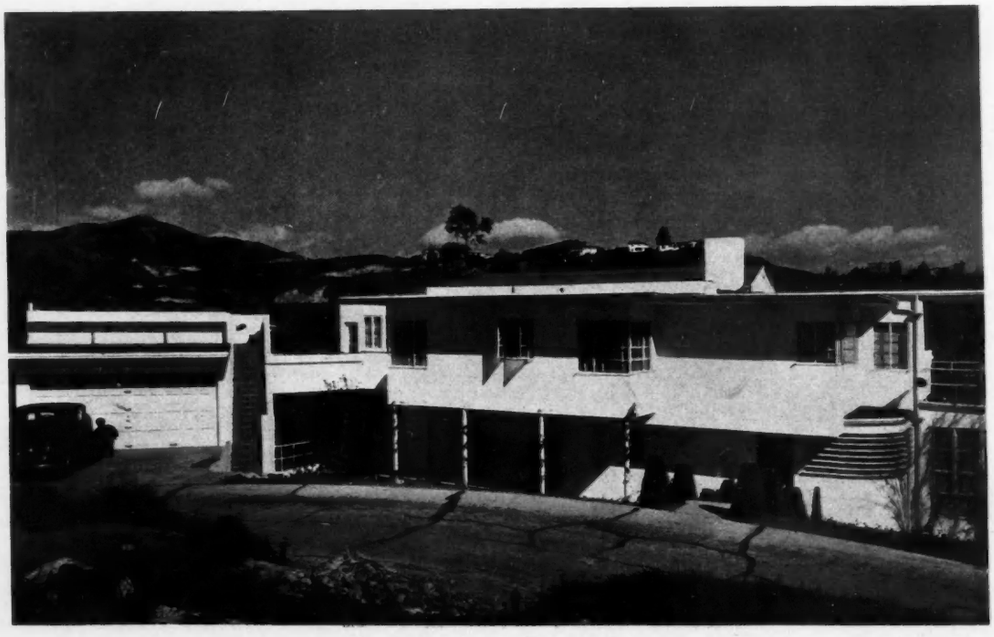
When this house was first completed in that grand era of fast and furious building no one could say that it was not today nor tomorrow's house. However, its fundamental plan and style were taken from periods which no longer afforded the proper background for social and economical development as we know it today. Situated on a hilltop overlooking Hollywood it has a commanding view of the city.



Somehow it seems too bad that in the transformation the clay tile roof had to be omitted. It is the one colorful note that seems so appropriate to the architecture of California. But the elimination ot the numberless many sized windows on all four walls is a relief. In the remodeling the architect has added more usable floor space, and rearrangement of the rooms and windows enabled the decorator to bring the same note of modernity to the interior as is accomplished with the exterior.

AFTER

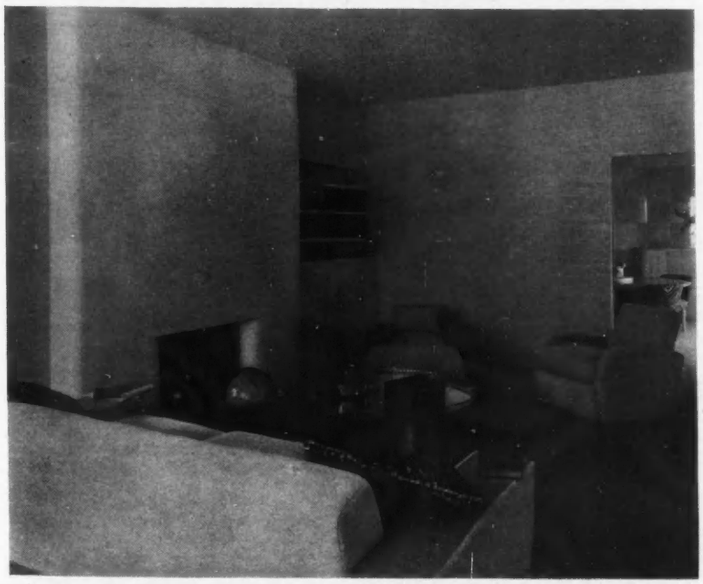
Photographs by W. P. Woodcock



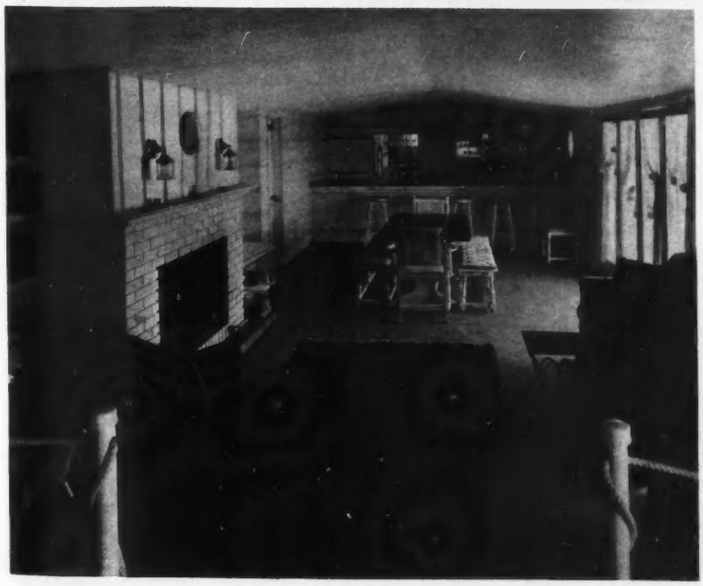
THE GLORIOUS 20's BITES THE DUST



The dining room finished in light tones has walls covered with Japanese grass cloth of cream color laid in checkers, a beige colored rug and cafe-au-lait lacquered table. The chairs are upholstered in black and white imported zebra cloth. Lights are concealed along the base of the mirrors.



In the living room the same soft colors are used. Beige colored rug and walls covered with Japanese grass cloth. The circular table has a mirror top and the leopard pillows lend another touch of the jungle. These two rooms were designed and executed by Paul Frankl, interior decorator.



No home is complete these days without a rumpus room. This one has a decidedly nautical flavor being long and narrow like a ship, with ship lamps hanging over the fireplace and curtains of fish net with rope trimmings. The open fireplace plus the bar at the far end fulfills the demands of modern hospitality.



Hard water... the

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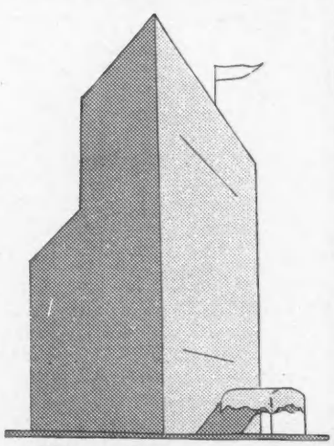


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All roads lead to Mexico City in May. Old and young, gay and grave, seek the pleasures of the Tournament of Flowers and the Fair.

THE SPRING FLOWER TOURNAMENT OF MEXICO

IN A land long associated with flowers and fiestas a Spring Tournament is the natural sequence. And Mexico, never a niggard in her entertainments, allots five days, May 2 to 6, to beauty and gay amusement in the great capitol city. Linked with the parades of flowers, the dancing and the music is a typical Mexican Fair. Chapultepec Park is the locale of the Fair and here will center the rural folk from all the country round. Each district has an artist of note and many minor craftsmen, all with examples of their art for display, and frequently disclosing the processes of production. Since no country can claim a greater variety of artisans this exhibition will hold interest and charm, offering many fine things, rarely if ever found in the shops and markets.

The native Indians of Mexico are resourceful beyond belief and frequently have talent that is scarcely short of genius. These Indians not only know form and color to an astounding degree but understand music and create harmonies in sound as well as color. They are true artists in working when, where and as they please, and no amount of persuasion will induce the repetition of a design more than twice. To make a dozen things alike is unthinkable, there is no entertainment in such work, and an Indian thinks too much of his art to allow it to bore him. These artists frequently take their design from the history of the race, using emblems or characters, indicating historical facts or legends. Whether the craft be weaving, pottery or woodwork a border of some prehistoric design or of flowers usually indicates the village or section from which the artist comes.

The announced program for the Tournament and Fair includes events dear to the soul of all Mexicans. The first day provides a Rancho del Charro, which is the Mexican rodeo, in the morning and in the afternoon a Bullfight by the best "toreros." The Queen is crowned, May 4, at the National Stadium, and in the evening she holds a reception at the Palace of Fine Arts, when the award of the Golden Rose is made for the best poem, and the award of the Golden Baton for the best music. May 5 is always a great day in Mexico and this date has been chosen for the great parade of decorated floats and maskers, following Avenue Juarez, Paseo de la Reforma and Chapultepec Park. One particularly interesting event of this last day is the Indian Relay Torch Race, from the Hill of the Star, "Purification of the Fire," an old Aztec Indian rite. A grand masquerade ball at the Palace of Fine Arts closes the festival. Throughout the fiesta the senoritas wear the costumes of the Spanish dancers, or are garbed in the China Poblana, as they enter the battle of flowers especially arranged for the China Poblanas and the Charros (Mexican cowboys).

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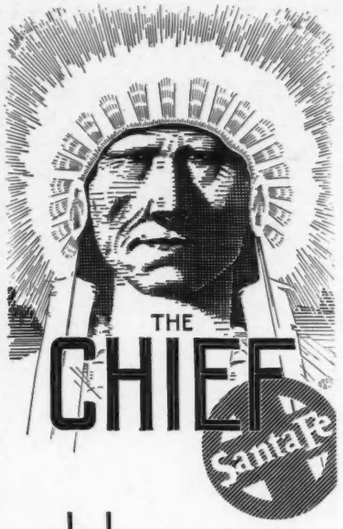
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ANTIQUES

(Continued from Page 9)

Another reads:

Take head how your houres are made.
My houres are made of sun and shade.

One of cheerful declaration found on a dial dated 1709 is this:

I show sunny tyme.

On Martha Washington's dial at Fredericksburg is inscribed:

When you find
You're behind
Time is kind—
Never mind!

On an old English dial known as the Leap Year Dial is this inscription:

Listen to my simple rhyme
Telling hapless maids the time
How each February three years fled
Women all may ask to wed.

In addition to the quaint inscriptions on sundials, are interesting bits of engraved designs. Perhaps the most common of all is that of the sun with rays of light streaming out, with a face engraved within the circle. Others show scrolls and geometrical ornamentation. One is fortunate to find an old dial with the maker's name and the place where it was made.

For present day use the pedestal forms an important part of the sundial and the design should be in keeping with the architecture of the house and garden. Pedestals generally are made of artificial stone and the designs range from ancient Roman to New England Colonial. Some of these are works of art. Nothing can be more charming as a garden ornament than an old sundial, properly mounted.

INTERIORS

(Continued from Page 7)

that is new. This furniture is made from mahogany only and the effect is achieved by a recently discovered process controlled by one firm.

One of the interesting style notes gleaned from recent exhibitions was the use of chintz in formal rooms as well as informal rooms. To be sure, the chintz employed was of exceptional design but with such a splendid array of really handsome patterns, in most desirable colors, this fabric offers possibilities for good interior treatments at much less expense than some other kinds would entail.

Speaking about drapery materials reminds me that I saw a new material for the purpose that was extraordinary on more than one count. The fabric so closely resembles damask that it takes a pretty close inspection to reveal that it is something else. It has luster and body, beautiful colors and designs and yet it is only $2.95 a yard, regular drapery width. The fabric is Sea Island cotton. Really—if you are considering new hangings, it would pay to investigate this material.

And, when it comes to getting something very handsome and effective that will wear indefinitely, imagine the bargain a hand-blocked natural linen would be at 59c a yard. It doesn't seem possible, but one store had a limited stock of such linens—from Russia. The patterns and the colors were pleasing, too, and the width 50 inches.

Really, in this day and age of inexpensively smart materials and designs, it is easy to make the old or new home pert and perk, pleasing to the eye in lightness of color and swank not to mention the ever-necessary "livableness".



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WE ARE proud to have been selected to furnish TRANSIT MIXED CONCRETE on the "House of New Ideas," sponsored by The Woman's Home Companion in Westwood. We also wish to express our congratulations to H. Roy Kelley, architect, on his work in designing such an outstanding home.

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SIENNA TRAVERTINE, Saint Genieve Golden Veined and Botticino marbles were used on the fireplace hearth and facings in the "House of New Ideas" sponsored by the Woman's Home Companion at 11166 Sunset Blvd., Los Angeles. H. Roy Kelley, architect; A. W. Zimmerla, general contractor.

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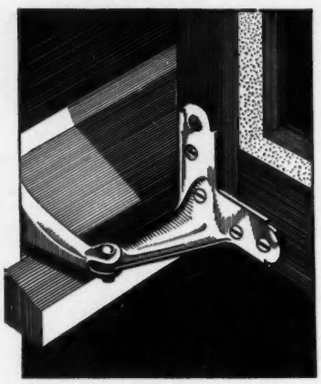
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NEW PRODUCTS AND PRACTICES

THESE new Win-Dor hinges for wood casement windows are designed to extend the sash four inches away from the frame when the casement is opened. The object of this extension is to permit space for easily cleaning the outside surface of the glass from the inside of the room.



Another advantage is that when the window is opened in summer and the utmost ventilation is desired, the sash acts as a baffle for breezes, deflecting this air into the room on both sides of the window.

The hinge is strongly made of steel and is designed to reinforce the corners of the sash. Twelve square feet of metal-bearing surface gives this added strength. It is the loose pin type with bronze bushings.

IN cooperation with specialists at the Mellon Institute of Industrial Research, the Vermont Marble Company has been conducting for several years a scientific study of the properties and uses of marble. Hitherto, only the surface of the stone has been available for artistic utilization, but recent investigations by the Vermont Marble Company have resulted in a method of revealing the internal structure. Only certain marbles are suitable and they must be selected and cut in accordance with specifications derived from crystallographic studies. This scientifically selected and specially processed marble has been titled "Lumar."

Because it provides beauty and light in entirely new form, "Lumar" may be regarded as a novel luminous architectural element of wide application.

The product is obtainable in a wide range of colors and types, and through the translucent stone the internal coloring may be brought out in every degree from a dull warm glow to a brilliant radiance. Window panels comparable to the stained glass in architectural use are among the types available.

Copies of a report giving a full account of this research accomplishment will be supplied, gratis, to architects, engineers, and other interested specialists upon direct request to the Mellon Institute, Pittsburgh, Pennsylvania.

A PROBLEM which has offered considerable difficulty to architects and builders is that of attaching screens to metal casement windows. The Marvel Casement Screen Company of Brooklyn has recently introduced a new screen, completely with a light frame of its own, which attaches directly to the casement frame by means of a patented clip. Screen and frame are made of rolled steel, and can be obtained in a variety of finishes, such as stainless steel, japaned, or lacquered in various colors to harmonize with the decorative scheme.

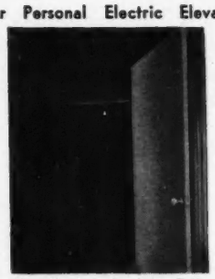
Ever since the general introduction of the steel casement window the problem of screening has been one of considerable difficulty. Many types of screens have been tried, such as roll screens, sliding screens, and others which were hinged directly to the sash. However, all of these required special tools for attachment, and were not always satisfactory in operation, since the mechanism was delicately adjusted and easily damaged.

The new screen of the Marvel Casement Screen Company can be put on in a few minutes by any handy-man without the use of tools. The clip is the secret of the simple installation of this new device. Made of spring steel, it is permanently attached to the screen frame.

The screens for a casement window of normal dimensions come in four units, each with its own frame and hinged screen panel. This style of design permits easy access to the control handle and lock of the casement window without opening more than a small part of the screened area. The screens are made in sizes to fit all standard dimensions of casement sash. They are particularly suited for use in large apartment houses, hospitals, offices, and public buildings.

Installation of
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"Airco Electric Welding Products." This new catalog is obtainable upon request to the Air Reduction Sales Company, Lincoln Building, New York City.

The new Frigidaire with the Meter-Miser is described in a booklet from General Motors. It is reported that the device will save from 75c to $1.50 in operating costs each month.

An entirely new line of cabinet showers is announced in a Price List catalog received from the Henry Weis Manufacturing Company, Inc., of Elkhart, Indiana. A number of distinct advances in construction are specified.

A copy of a catalog entitled, "Air Conditioning Registers and Grilles," may be secured upon request to the Hart & Cooley Manufacturing Company, 61 West Kinzie Street, Chicago. The booklet contains much technical information of considerable value to the air conditioning engineer. Charts and forms are included which simplify the selection of the proper type and size of grille.

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THE EAVESDROPPER

(Continued from Page 24)

My uncle guards the Shinto temple in Tokio where the Bonze speaks celestial words to my cousins of the Duck's Foot."

"Why do Ginkgos no longer grow in forests without the aid of man?"

"Though favorites of heaven, in nature we are a vanishing race. Even in Japan we grow not without man's aid."

"Why is it so hard to grow fast in Japan?"

"What a question for a Eucalyptus to ask! I have heard it said that your tribe boasts it can grow anywhere."

"We don't like snow. Still I don't see why you can't grow fast in Japan. I'll bet I could."

"How do you grow fast, tall brother?"

"I'll tell you, old Juniper. You point your toes out and, when you get well set, you just push hard on your roots."

"I can well believe that. Your roots have all but pushed us Roses out of our bed."

"Well, a chap has to grow. Now in Australia there is plenty of room for everyone."

"Would you tell a Rose Tree if there would be room for you if you went back? Whisper, if you want to."

"For two dry leaves I'd drop a branch on you."

"Stop quarreling, you two. Think of what I endure. The woodpeckers have half filled me with my own acorns."

"Does it sting when they get into your cambium?"

"They don't often get there but you can be glad they don't like Juniper berries. If they did they would make berry pudding out of you in no time. However, for the past two hundred years or so they have found my hardened bark a bit discouraging."

"I'll trade my Pine borers for your woodpeckers, any time. Last year I pumped sap to the wounds those borers gave me until I ran a temperature for a month."

"Can't you people on the hill keep quiet for another week or so? Down here in the canyon we would like to finish our winter sleep."

"Those Sycamores have had so many songs written about them that they think they are preferred public characters."

"If they were up on this hill they would be chattering with us in half leaf. Here I am in full bloom and my half brother, white Daphne, is in the canyon below still in green bud."

"Quiet, little ones, quiet. Lebanon moves to his matins."

"Hush." Sequoia commands. "Hush."

"Hush." "Sh—sh—sh." "Sh—sh—." "Sh—."

With the last faint rustle of the leaves above me I arose and went in the house.

NEW DATA ON CONCRETE HOUSES

NEW developments in concrete housing construction will be discussed by Mr. E. W. Dienhart, prominent housing authority, at a series of meetings sponsored by the Portland Cement Association. Mr. Dienhart has been closely identified with nation-wide study of modern construction practices whereby the concrete residence may now be had at moderate cost.

Architects, as well as builders and real estate developers, are invited to attend these meetings to be held at 7:30 evenings on the following schedule:

April 21, Los Angeles, Rooms 2, 3, 4, Chamber of Commerce Bldg.
April 22, San Bernardino, California Hotel
April 23, Bakersfield, Padre Hotel
April 28, Tucson, Santa Rita Hotel
April 29, Phoenix, Westward Ho Hotel
May 1, San Diego, San Diego Hotel



THE HOUSE OF NEW IDEAS

H. Roy Kelley, Architect
Katherine Bashford, Landscape Architect

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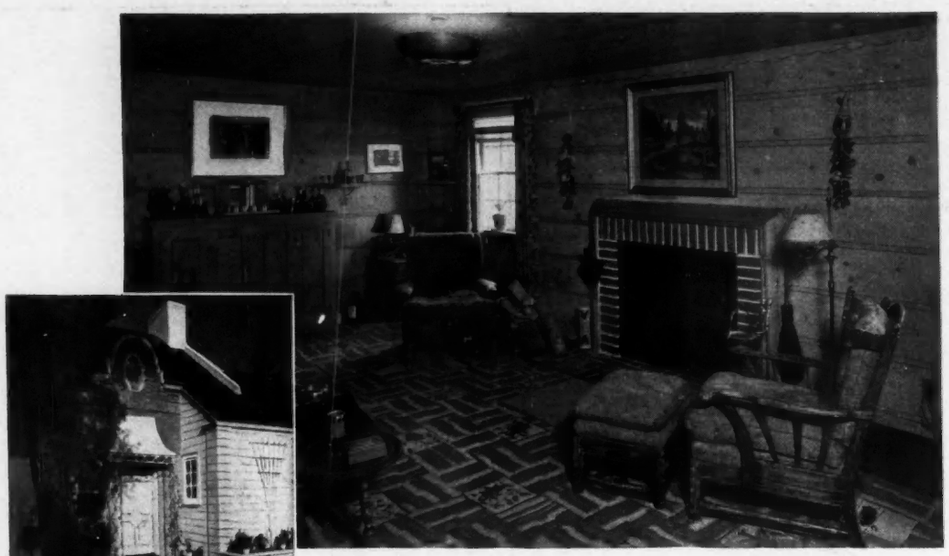
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Recreation Room in Basement of Home of Mr. and Mrs. R. F. LeMon, Piedmont Pines, Oakland, California.
Architect, Frederick L. Confer, Berkeley • Contractor, F. W. Confer, Berkeley

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{Signed} Frederick L. Confer, Architect

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